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LONDON, SATURDAY, FEBRUARY 23, 1861.

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UNIVERSITY COLLEGE, London.—PROF. MERLETT having resigned in consequence of ill health the Chair of French, his Friends and former Pupils wish to present him with a **TESTIMONIAL**, in the form of an Annuity, or an equivalent to an Annuity. Gentlemen desirous of contributing are requested to send their Subscriptions at their earliest convenience to a Member of the Committee; or to the Honorary Secretary, at the College (to whom Post-office Orders, on the Post-Office, GOWER-STREET NORTH, may be made payable); or to Messrs. DIMSDALE, DREWETT, FOWLER & BANKERS, 50, CORNHILL.

WILLIAM ARTHUR CASE, M.A.,
Honorary Secretary.

Feb. 20, 1861.

EXAMINATIONS in DRAWING, conducted by the SCIENCE and ART DEPARTMENT, will be held in the Metropolitan Schools of Art, during the Month of MARCH next, viz., at—
Hamstead—Dispensary-building;
Lambeth—Princes-road;
Rotherhithe—Deptford-road;
St. George-in-the-East;
St. Thomas's Church-house—Gowall-street;
South Kensington;
Spitalfields—Crispin-street.

The Examination will be of two grades (1st and 2nd), and will be open to all persons, without limitation as to age; but Students in the Schools of Art, Teachers and Pupil-Teachers, Public Schools under inspection of Privy Council, are ineligible for Examination in the first or earlier grade.

Exercises will be given in—
Free-hand Drawing from the Flat;
Models;
Practical Geometry;
Perspective;
Mechanical Drawing.

Prizes will be given to Candidates whose Drawings reach the required standard.

All Candidates for Examination must state the Subjects in which they desire to be examined; at which of the above Schools they wish to present themselves; and must send their Names and Addresses to the Secretary of the Science and Art Department, South Kensington, on or before the 5th of March.

By order of the Committee of Council on Education.
February, 1861.

ART-UNION OF LONDON.—
SUBSCRIPTION ONE GUINEA.
Frischholders select from the Public Exhibitions. Every Subscriber has a Chance of a Valuable Prize, and, in addition, receives an Impression of a Large and Important Line Engraving, by J. T. Wilmore, A.R.S., from the Original Picture by Turner, is the National Collection, entitled "Italy, Child Harold's Pilgrimage," now ready for delivery.

444, West Strand, Feb. 1, 1861. GEORGE GOWIN & SONS, LEWIS COCKOY & SONS.

ART-UNION OF DUBLIN.—DISTRIBUTION
On 1st March, 1861, 1861, the Highest Prize; St. the Lowest Prize. Right of selection by Frischholders.
Tickets, 1s. each, to be had of THOMAS & CO., Gilders, & Co., 85, Euston-road, Fitzroy-square; or of the Secretary, M. ANGELO RATES, Esq., Dublin.

ROYAL BOTANIC SOCIETY, REGENT'S PARK.

THE EXHIBITIONS OF PLANTS, FLOWERS and FRUIT this Season will take place on WEDNESDAYS, May 2nd, June 12th and July 3rd.

Tickets of Admission are now being issued, and can be obtained at the Gardens, by orders from Fellows or Members of the Society, price 4s. each.

The Fellows and Members of the Society are informed, that the large Plants of "RHODODENDRON ARBOREUM" are now in full flower, in the Conservatory.

ARCHITECTURAL PHOTOGRAPHIC ASSOCIATION.—THE EXHIBITION OF PHOTOGRAPHS. 9, Conduit-street, Regent-street, W. OPEN DAILY from Nine till Six. A Lecture every Tuesday Evening, at Eight o'clock. Gentlemen are entitled to send Photographs to the value of their Subscription. Catalogues gratis to Country Subscribers.

LECTURES ON THE HISTORY OF ANCIENT ART, illustrated by Diagrams and Drawings, addressed to the Art-Teachers in training and Art-Students, will be delivered in the Lecture Theatre, South Kensington Museum, on THURSDAY AFTERNOONS, from 7th March to 25th July, at half-past 4 o'clock, by Dr. INKEL, F.R.G.S., formerly Professor of the History of Art.

The Public are invited to pay for the Course of Art, admitting Students of Private Schools, on 10s. for ten persons. Tickets for the Lecture may be obtained at the Stall for the Sale of Catalogues in the Kensington Museum.

By order of the Committee of Council on Education.

OWENS COLLEGE, MANCHESTER.—The Trustees are desirous of engaging a Gentleman of education and competent endowments to GIVE INSTRUCTION in ELUCIDATION to Students of the College. The instructor will be required to devote to the duties of his office not more than two hours per week. His remuneration will be derived entirely from the fees payable by the students, and the terms as to remuneration, will be entitled to two-thirds. The institution of the proposed class being experimental, the Trustees are willing to guarantee to the instructor a certain amount of remuneration for a limited period. Gentlemen willing to treat for such engagement are requested to forward proposals to the Secretary to the Trustees not later than the 1st day of March next, stating the ages and qualifications of the applicants, and the terms as to remuneration, as proposed, with testimonials as to qualifications.

J. GREENWOOD, B.A., Principal.

JOHN P. ASTON, Solicitor and Secretary to the Trustees.

86, James's Chambers, South King-street, Manchester, 1st Feb., 1861.

MUSICAL UNION.—Members having Nominations for the present Season, are requested to forward their Names and Addresses in Writing, to the Institute, or to Messrs. G. & Co., and Chappell & Co. The Director respectfully requests Correspondents to direct their Letters, 15, Hanover-square, at the Institute, where he daily attends.

J. ELLA, Director.

PHILHARMONIC SOCIETY.—Conductor, Professor W. STERDALE BENNETT, Mus. D.—FIRST CONCERT, March 4. Subscription, 10r guinea each; family tickets of not less than four, 34 guinea each; single tickets, 15s. each. Sole Agents, Addison, Hollier & Lucas, 210, Regent-street, W.

CAVENDISH SOCIETY.—The FOURTEENTH ANNUAL MEETING of this Society will be held on FRIDAY, the 1st of March, at Three o'clock in the afternoon, in the Rooms of the Chemical Society, in Burlington House. The Fourteenth Volume of GEMELIN'S CHEMISTRY is now ready for distribution to Subscribers for the Year 1860. This and the other Works of the Society may be obtained, and Subscriptions paid, at Mr. Harrison's, 50, Pall Mall.

T. REDWOOD, Secretary.

MR. HULLAH.—SUBSCRIPTIONS will be RECEIVED ON BEHALF OF THE HULLAH FUND by any Member of the Committee (a list of whom appeared in the "Times" of 4th January); by Messrs. Coutts & Co., Strand; by Messrs. Glyn & Co., Lombard-street; or by the Hon. Secretary.

During his public life, Mr. Hullah has sacrificed a large part of his income in the cause of Sound Popular Musical Education, and has never received the aid of any Government grant whatever. It is very pleasing to the Committee to announce that they have received about 65l. from 166 Teachers and Pupils of Schools in connexion with the Training College and their Friends. This class of subscriptions is peculiarly valuable, as none can be more in consonance with the Object, or more gratifying as an expression of sympathy.

E. J. FRASER, Hon. Sec.

26, Craven-street, Charing Cross, W.C.

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LONDON, SATURDAY, FEBRUARY 23, 1861.

LITERATURE

Domestic Annals of Scotland from the Revolution to the Rebellion of 1745. By Robert Chambers. (Chambers.)

IN our review of Mr. Chambers's 'Domestic Annals of Scotland from the Reformation to the Revolution,' we spoke with commendation of the care and labour which the author had bestowed in the compilation, from authentic contemporary records, of every varied material calculated to throw light on the social condition of the country during that important period of its history. The third volume illustrates the period between the Revolution which excluded the family of Stuart from the throne, and the suppression of the Rebellion of 1745.

Mr. Chambers's record is now broken off at the opening of an important era in the intellectual history of Scotland. From the date of the Union of the Crowns under James and the removal of the Court from Scotland, a marked decay took place in the literary character of the country. The bright prospects held forth in the earlier part of the sixteenth century,—that era which produced Buchanan and Knox, and the poets Lindsay, Douglas, Dunbar and Henryson,—were overclouded towards its close; nor did any real improvement take place during the course of the seventeenth century. It is no disparagement of the Reformation in Scotland to admit that it did not immediately produce the beneficial effects in which at a considerably later period it became abundantly fruitful. A spirit of fanaticism, with which Knox and his coadjutors and immediate successors were but little tainted, began to set in strongly towards the close of the sixteenth century. Then followed the attempts to force Prelatic dominion on a people for whom the Presbyterian form of Church Government appears to be singularly suitable. These attempts, while they worked their natural evil effects on the minds of the persecutors, certainly did not fail in degrading the character of their victims,—producing much of that gloomy fanaticism and self-righteousness which belong to all persecuted races and sects, and which are naturally associated with hatred of elegant literature and the fine arts, and with all that humanizes and refines society. We must not be reminded that the age which is thus characterized produced Napier in Science and Jameson in Art—a creditable painter whose real merit is injured by the boastful and foolish title bestowed on him by some of his injudicious countrymen of "the Scottish Vandyck." Notwithstanding these men and some few others of eminence, Scotland in the seventeenth century was extremely barren in genius. In the next century, however, and more especially from the date at which Mr. Chambers's 'Annals' at present terminate, a great intellectual revolution began to take place. Historians, writers on political science and philosophers, like Robertson, Hume, Ferguson, Adam Smith and a number of others, appeared almost at once—men who have discussed questions in every department of what is now called "Social Science" with singular sagacity, and whose works have not merely become British classics, but are studied and admired in every lettered nation on the Continent. For "the Domestic Annals of Scotland" during the bright period from 1745 to the end of the first quarter of the nineteenth century—a period of rapid progress and gratifying improvement,—there is abundance of valuable and interesting materials ready to the hand of any one who shall under-

take the work of compilation and arrangement; and the writer who should gird up his loins for this task would not fail to be rewarded by the gratitude of his countrymen.

Mr. Chambers opens this volume at the period when Presbyterianism, in whose cause so many martyrs had perished on the scaffold and in the field, had triumphed over its old and hated enemy, "black Prelacy." The Lord had built up the waste places of Zion in the very faces of her enemies. In the pride and intoxication of victory, the people, as a matter of course, did not behave themselves with perfect philosophical calmness. It would have been strange, indeed, if they had done so. The victorious Presbyterians may, however, be allowed the commendation of having conducted themselves, on the whole, with considerable moderation. Their memories of the Prelatic persecution were fresh and terrible when they hailed the Revolution which placed their Church in peace, security and power. That Revolution had delivered them from a persecution more cruel than that which the Protestants in Scotland had suffered under Cardinal Beaton. The Scottish Protestants, after a fierce but brief struggle, had thrown off the yoke of Romanism. With the death of Beaton, the Papacy in Scotland might be said to have surrendered at discretion. Mary of Guise felt herself compelled to grant a practical toleration to her Protestant subjects; and her unhappy daughter could with difficulty obtain permission for the exercise of her own faith. The preaching of the Reformation in Scotland fell on the minds of a people prepared to receive it. The Reformation itself was the work of the people, and derived no impulse, as in England, from royal authority or tyranny. But the persecution of the Presbyterians by Prelacy was backed by the whole power of the Crown, and supported, perhaps, by the opinions and feelings of the greater part of the people of England. It had been preeminently cruel: nothing in the brief Popish persecution had approached to the tortures which the Star Chamber had inflicted on Dr. Leighton for the crime of writing a book in behalf of Presbyterianism against Episcopacy. There would be Presbyterians who would remember, or would have heard, that when Archbishop Laud received intimation of the sentence on Leighton, he lifted up his eyes to Heaven, and thanked God for what the Chamber had done, though regretting that Leighton had got off rather easily considering the enormity of his offence. They would have heard, also, that when the petition of the martyr was read to the House of Commons, the narrative was interrupted by the tears and sobbings of an assembly but little used to the melting mood. When these things are considered in reference to the ill treatment of the ejected Episcopalian Clergy, we agree with Mr. Chambers that there is not only "some force," but a great deal of force, "in the defence usually put forward for the zealous Presbyterians on this occasion, that their violence towards these obnoxious functionaries were less than might have been expected."

We proceed to notice some of the more remarkable events collected by Mr. Chambers from the records of the time, as illustrative of "the Domestic Annals" of the country and the spirit of the age.

Under the date of April, 1609, we have an account of the mode of dealing with child-murder, and with the minor offence of concealment of pregnancy, which, in those days, always ran a great chance of being confounded with the capital crime, and visited with the extreme sentence of the law:—

"It was declared in the legislature that there were 'frequent murders of innocent infants, whose mothers do conceal their pregnancy, and do not call for necessary assistance in the birth.' It was therefore statute, that women acting in this secretive manner, and whose babes were dead or missing, should be held as guilty of murder, and punished accordingly. That is to say, society, by treating indiscretions with a puritanic severity, tempted women into concealments of a dangerous kind, and then punished the crimes which itself had produced, and this upon merely negative evidence. Terrible as this act was, it did not wholly avail to make women brave the severity of that social punishment which stood on the other side. It is understood to have had many victims. In January 1705, no fewer than four young women were in the Tolbooth of Aberdeen at once for concealing pregnancy and parturition, and all in a state of such poverty that the authorities had to maintain them. On the 23rd July 1706, the Privy Council dealt with a petition from Bessie Muckieson, who had been two years 'incarcerated' in the Edinburgh Tolbooth on account of the death of a child borne by her, of which Robert Bogie in Kennieston, in Fife, was the father. She had not concealed her pregnancy, but the infant being born in secret, and found dead, she was tried under the act. At her trial she had made ingenuous confession of her offence, while affirming that the child had not been 'wronged,' and she protested that even the concealment of the birth was 'through the treacherous dealing and abominable counsel of the said Robert Bogie.' 'Seeing she was a poor miserable object, and an ignorant wretch destitute of friends, throwing herself at their Lordships' footstool for pity and accustomed clemency'—petitioning that her just sentence might be changed into banishment, 'that she might be a living monument of a true penitent for her abominable guilt'—the Lords looked leniently on the case, and adjudged Bessie to pass forth of the kingdom for the remainder of her life. It was seldom that such leniency was shown. In March 1709, a woman named Christian Adam was executed at Edinburgh for the imputed crime of child-murder; and on the ensuing 8th of April, two others suffered at the same place on the same account. In all these three cases, occurring within four weeks of each other, the women had allowed their pregnancy and labour to pass without letting their condition be known, or calling for the needful assistance, Adam acting thus at the entreaty of her lover, 'a gentleman,' who said it would ruin him if she should declare her state. Another, named Bessie Turnbull, had been entirely successful in concealing all that happened; but the consciousness of having killed her infant haunted her, till she came voluntarily forward, and gave herself up. At the scaffold, Adam 'gave the ministers much satisfaction'; Margaret Inglis 'did not give full satisfaction to the ministers'; Turnbull 'seemed more affected than her comrade, but not so much as could be wished.'"

Trials and sentences such as these, and executions for child-murder, were remarkably common about this period and long after. To this crime many unfortunate women were driven by the tormenting vigilance with which all cases of unchastity amongst women in the humbler ranks of life were sought out, and the severity with which they were punished by the Church in co-operation with the civil authorities. From the Records of the various Kirk Sessions in Scotland in these times, a most interesting and often a most painful history might be made, which would show the singular severity with which these Courts dealt with women who, having "loved not wisely, but too well," had neither powerful friends to protect them nor wealth to procure for them the pardon and leniency of the clerical authorities; and would show, at the same time, the courtesy and delicacy which they manifested towards the seducers of these weak women, when they were, as generally happened to be the case, in a higher station of life than their

unfortunate victims. The result of the treatment to which these poor helpless creatures were subjected was, that the crimes of concealment of pregnancy and of child-murder were remarkably prevalent in those days, which some of the more puritanical of the Presbyterian Clergy in our own times are in the habit of calling "the best and purest days of the church"; and many, it is to be feared, were found guilty of the capital crime, and executed in accordance with their sentence, where there was ample room for the jury to have either returned a conviction for the minor offence, or to have pronounced the Scottish verdict of "Not Proven." The records of the Church Courts of those pure days, amidst many curious pictures of the character and spirit of the religion of the time, abound in narratives pervaded by much unconscious humour and many unconscious strokes of bitter sarcasm. In some of the Kirk Sessions and Presbytery Registers we meet with such minutes as the following, which relates to a poor creature done to death by the persevering and inquisitorial harassings of the Church Courts:—"The Session (or Presbytery) having learned that Helen Taylor has died since their last sederunt, after consideration, resolve to sist all farther proceedings against her." Her merciful judges thought that it might seem somewhat harsh to call the poor woman back from that place of peace where the wicked cease from troubling and the weary are at rest.

Under the date of 1691, Mr. Chambers notices the famous Covenanting parson and prophet, Alexander Peden. The prophecies of Peden are still to be had of the book-hawkers. Peden himself, who was regarded as a saint in his time and up to a recent period, is a fair representative of the worst spirit of fanaticism. He prophesied disgrace, affliction and ruin to all whom he hated,—a large class, which included all who differed from him in opinion, or who ridiculed his extravagant pretensions to the highest spiritual gifts. The Patrick Walker mentioned in the following extract was a strange mixture of the fanatic and buffoon. He denounced every recreation in which men and women of sound healthy minds take pleasure. All the young women who indulged in the exercise of dancing were, he said, followers of "that unhappy lass" who danced off the head of John the Baptist. To enforce the judgments of heaven against "hornpipes, jigs, strathspeys and reels," he added to the Gospel account of the affair of the daughter of Herodias the unauthenticated ecclesiastical legend that that deluded young woman met with a fate singularly suitable to her sin, having, soon after her exhibition of her graceful figure and movements before Herod, happened to be skipping on the ice, when it gave way, and closing again on her as she sank in the water, snipped off her head as cleanly as if it had been with a sword. These two notable characters, Peden and Walker,—"representative men" of their age,—are both introduced in one paragraph by Mr. Chambers. Walker appears to have been a sort of fool; in Peden the vicious element predominated; he is characteristically introduced breathing malice against his neighbours:—

"There were no bounds to the horror with which sincere Presbyterians regarded Quakerism in those days. Even in their limited capacity as disowners of all church-politics, they were thought to be most unchristian. Patrick Walker gravely relates an anecdote of the seer-preacher, Peden, which powerfully proves this feeling. This person, being in Ireland, was indebted one night to a Quaker for lodging. Accompanying his host to the meeting, Peden observed a raven come down from the ceiling, and perch itself, to appearance, on a particular person's head, who presently began to speak with

great vehemence. From one man's head, the appearance passed to another's, and thence to a third. Peden told the man, 'I always thought there was devilry amongst you, but I never thought he appeared visibly to you; but now I see it.' The incident led to the conversion of the Quaker unto orthodox Christianity."

And here, while speaking of Peden's impudent and malignant prophecies, what could possibly induce Mr. Chambers to call that small but excellent little work, 'The Scots Presbyterian Eloquence Displayed,' simply "a scurrilous book"? To be sure, it is slightly scurrilous, but it is crammed full of the choicest wit and humour; while the work written in reply to it, and now-a-days sometimes printed along with it, is grossly scurrilous, abominably obscene, and almost entirely destitute of any humour whatever.

The following announcement is characteristic of the spirit in which what was called justice was administered in the year 1692:—

"Irregularities of the affections were not now punished with the furious severity which, in the reign of Charles the First, ordained beheading to a tailor in Currie for wedding his *first wife's half-brother's daughter*. But they were still visited with penalties much beyond what would now be thought fitting. For example, a woman of evil repute, named Margaret Paterson, having drawn aside from virtue two very young men, James and David Kennedy, sons of a late minister of the Trinity College Church, was adjudged to stand an hour in the jogs at the Tron, and then to be scourged from the Castle Hill to the Netherbow, after which a life of exile in the plantations was her portion. The two young men, having been bailed by their uncle, under assurance for five thousand merks, the entire amount of their patrimony, broke their bail rather than stand trial with their associate in guilt. There was afterwards a petition from the uncle setting forth the hardship of the case, and this was replied to with a recommendation from the Lords of the Justiciary to the Lords of the Treasury for a modification of the penalty, 'if their Lordships shall think fit.' In the case of Alison Beaton, where the co-relative offender was a man who had married her mother's sister, the poor woman was condemned to be scourged in like manner with Paterson, and then transported to the plantations. It was a superstitious feeling which dictated such penalties for this class of offences. The true aim of jurisprudence, to repress disorders which directly affect the interest of others, and these alone, was yet far from being understood."

The following is a case of a man tried and punished for entertaining infidel opinions:—

"The Privy Council ordered a search of the booksellers' shops in Edinburgh for books 'atheistical, erroneous, profane, or vicious.' We find the cause of this order in the fact, that John Fraser, book-keeper to Alexander Innes, factor, was before the Council on a charge from the Lord Advocate of having had the boldness, some day in the three preceding months, 'to deny, impugn, argue or reason against the being of a God'; also he had denied the immortality of the soul, and the existence of a devil, and ridiculed the divine authority of the Scriptures, 'affirming they were only made to frighten folks and keep them in order.' Fraser appeared to answer this charge, which he did by declaring himself of quite a contrary strain of opinions, as became the son of one who had suffered much for religion's sake in the late reigns. He had only, on one particular evening, when in company with the simple couple with whom he lived, recounted the opinions he had seen stated in a book entitled, 'Oracles of Reason,' by Charles Blunt; not adverting to the likelihood of these persons misunderstanding the opinions as his own. He professed the greatest regret for what he had done, and for the scandal he had given to holy men, and threw himself upon their Lordships' clemency, calling them to observe that, by the late Act of Parliament, the first such offence may be expiated by giving public satisfaction for removing

the scandal. The Lords found it sufficiently proven, that Fraser had argued against the being of a God, the persons of the Trinity, the immortality of the soul, and the authority of the Scriptures, and ordained him to remain a prisoner 'until he make his application to the presbytery of Edinburgh, and give public satisfaction in sackcloth at the parish kirk where the said crime was committed.' Having done his penance to the satisfaction of the presbytery, he was liberated on the 25th of February. The Council at the same time ordered the booksellers of Edinburgh to give in exact catalogues of the books they had for sale in their shops, under certification that all they did not include should be confiscated for the public use."

If there had been any justice extant in the Privy Council, Fraser ought to have been at once dismissed on expressing his detestation of the opinions charged against him. Infidel doctrines, when abjured and repented of, much more when solemnly denied, are surely not matter for punishment, or even censure.

Under 1719, we have an account of the hoops of the ladies of that period, which appear to have been as obtrusive as the dress of the ladies in Pope's day, "stiff with steel, and armed with ribs of whale," or as the voluminous and still expanding petticoats of this year of grace, 1861:—

"Robert Ker, who seems to have been an inhabitant of Lasswade, was a censor of morals much after the type of the Tinklerian Doctor. He at this time published 'A Short and True Description of the Great Incumbrances and Damages that City and Country is like to sustain by Women's Girded Tails, if it be not speedily prevented, together with a Dedication to those that wear them.' By girded tails he meant skirts framed upon hoops of steel, like those now in vogue. According to Robert Ker, men were 'put to a difficulty how to walk the streets' from 'the hazard of breaking their shin bones' against this metal coöperation, not to speak of the certainty of being called ill-bred besides. 'If a man,' says he, 'were upon the greatest express that can be, if ye shall meet them in any strait stair or entry, you cannot pass them by without being stopped, and called impertinent to boot.' Many are 'the other confusions and cumbrances, both in churches and in coaches.' He calls for alterations in staircases, and new lights to be broken out in dark entries, to save men from unchancy collisions with the fairer part of creation. Churches, too, would need to be enlarged, as in the old Catholic times, and seats and desks made wider, to hold these monstrous protruberances. 'I wonder,' says Ker, 'that those who pretend to be faithful ministers do not make the pulpits and tents ring about their sins, amongst many others. Had we the like of John Knox in our pulpits, he would not spare to tell them their faults to their very faces. But what need I admonish about thir things, when some ministers have their wives and daughters going with these fashions themselves?' The ladies found a defender on this occasion in Allan Ramsay. He says:

If Nelly's hoop be twice as wide
As her two pretty limbs can stride,
What then? will any man of sense
Take umbrage, or the least offence?
Do not the handsome of our city,
The pious, chaste, the kind, the witty,
Who can afford it, great and small,
Regard well-shapen fardingsale?
... leave 't to them, and mothers wise,
Who watch their conduct, mien and guise,
To shape their weeds as fits their case,
And place their patches as they please."

We think Allan Ramsay had the philosophy of the matter in him. We should doubt if pulpit admonitions or censure would have any effect in contracting the magnificent circumferences which at present are sailing through our streets, or sticking in our door-ways. It is true that in the time of the gay Queen Isabella the ladies of France lowered their lofty head-dresses at the censure and ridicule of Friar Connecte. But it must be recollected that the curtailing friar did not trust his cause

to his pulpit efforts, but set on the blackguard little boys to shout at the towering ladies and pelt them with stones and dirt,—a reformatory process which the more enlightened little boys of the present day will never be so rude as to adopt. At least, we hope not!

We make another extract on the petticoats of 1730. A lady, whose words are quoted by Mr. Chambers, says:—

“At the time I mention, hoops were constantly worn four and a half yards wide, which required much silk to cover them; and gold and silver were much used for trimming, never less than three rows round the petticoat; so that, though the silk was slight, the price was increased by the trimming. Then the hands were all dressed in laces from Flanders; no blondes or coarse-edging used: the price of these was high, but two suits would serve for life; they were not renewed but at marriage, or some great event. Who could not afford those were fringes of thread.” In those days the ladies went to church, and appeared on other public occasions, in full dress. A row of them so rigged out, taking a place in the procession at the opening of the General Assembly, used to be spoken of by old people as a fine show. When a lady appeared in dress on the streets of Edinburgh, she generally wore a mask, which, however, seems to have been regarded as simply an equivalent for the veil of modern times.”

Under the year 1726 there were a number of clubs in Scotland, which must have been attended by very profane members, if we may judge by the wicked titles which they bestowed on their associations. We give a curious extract in reference to these meetings:—

“In May, Mr. Wodrow adverts to a rumour that there were some clubs in Edinburgh, very secretly conducted, composed of gentlemen of atheistical opinions. They were understood to be offshoots of a similar fraternity in London, rejoicing in the name of the Hell-fire Club, as signifying the disregard of the members for the thing referred to. Wodrow whispers with horror that the secretary of the Hell-fire Club, a Scotsman, was reported to have come to Edinburgh to plant these affiliated societies. ‘He fell into melancholy, as it was called, but probably horror of conscience and despair, and at length turned mad. Nobody was allowed to see him, and physicians prescribed bathing for him, and he died mad at the first bathing. The Lord pity us,’ concludes Mr. Wodrow; ‘wickedness is come to a terrible height!’ There is among the Wodrow pamphlets a broadside giving an account of the Hell-fire Clubs, Sulphur Societies, and Demirep Dragons then in vogue. It includes a list of persons of quality engaged in these fraternities, and the various names they bore—as Elisha the Prophet, the King of Hell, Old Pluto, the Old Dragon, Lady Envy, the Lady Gomorrah, &c. An edict had been issued against them by the Government, reciting that there was reason to suspect that, in the cities of London and Westminster, there were scandalous clubs or societies of young persons, who meet together, and in blasphemous language insult God and his holy religion, and corrupt the morals of one another. The justices of the peace were enjoined to be diligent in rooting out such schools of profanity. The Hell-fire Club seems to have projected itself strongly on the popular imagination in Scotland, for the peasantry still occasionally speak of it with bated breath and whispering horror. Many wicked lairds are talked of who belonged to the Hell-fire Club, and who came to bad ends, as might have been expected, on grounds involving no reference to miracle.”

Throughout the course of his interesting volume, Mr. Chambers has various notices of trials and sentences for the alleged crime of witchcraft. In noticing the case of a poor old woman burned on this charge at Dornoch, in Ross-shire, in 1727, by sentence of the Sheriff, Mr. Chambers does not advert to the fact, as it has frequently been stated to be, that this was the last capital punishment inflicted in Scotland for this imaginary guilt.

We take leave of Mr. Chambers not without a hope that we shall soon see him again on a similar field of research.

Shakespeare's Hamlet—[*Shakespeare's Hamlet*, herausgegeben von Karl Elze]. (Leipzig, Mayer; London, Williams & Norgate.)

Shakespeare's Hamlet Explained—[*Shakespeare's Hamlet Erläutert durch Carl Rohrbach*]. (Berlin, Schneider; London, Williams & Norgate.)

The first of these books is simply a careful edition of the English text of ‘Hamlet,’ prefaced by an historical Introduction, and followed by a copious Commentary, both in German. Herr Elze has proceeded on the hypothesis that the quarto of 1604 is the best authority, subject, of course, to emendation. For convenient reference, the whole play is marked off into “paragraphs”—that is to say, portions of about a dozen lines in length, by means of figures placed in the margin.

The Shakspearian collector will do well to place Herr Elze's edition of ‘Hamlet’ on his already groaning shelves; but let the more general reader, who would use his proficiency in the German tongue to kill an idle hour, seize with avidity upon the Explanation of ‘Hamlet’ presented to the world by Herr Rohrbach. Let him not be deterred by the 222 pages (*plus* the Introduction) which it fills, for every one of these pages abounds in amusing matter; and he will be taught to look at the Danish Prince from a point of view that has never occurred to his imagination.

According to Herr Rohrbach, Shakspeare designed Hamlet for one of the most paltry individuals that ever obtruded himself into public notice. He may, indeed, be excelled in wickedness, but in the shabby qualities he is without a rival; and his uncle Claudius, with all the weight of a secret murder on his conscience, looks quite a gentleman by the side of his nephew. The only person who runs a chance of being deemed equally worthless is the Ghost, whom Herr Rohrbach sagaciously regards as the block of the young chip.

The general summary of Hamlet's character, as given by his severe censor, is as follows:—

Hamlet philosophizes well, has a thorough command of language, is endowed with accurate self-knowledge, can (though he does not always) control his passions, and is utterly destitute of self-confidence and courage. He shrinks from every action, especially if it is to be done by daylight. He loves night and its privacy. He is ungrateful and loveless, even to brutality, towards Ophelia. He is cruel and vindictive in the murder of Rosencrantz and Guildenstern. He is childishly silly by Ophelia's grave, where he cannot endure the exaggerations of Laertes, though, as he is unseen, they do not concern him in the least. He is a weakling [*Schwächling*]; and when he says, “Frailty [*Schwachheit*], thy name is woman,” he ought to have put down his own name instead. He is the worthy son of his talkative father and his weak mother. He is without ambition, or he would not have lost the crown through his uncle; but though he has no desire of fame by nature, he is envious of the fame of others; as, for instance, of the reputation of Laertes for fencing, as we are twice informed by the King:—

Your sum of parts
Did not together pluck such envy from him
As did that one:—

and afterwards, in the same scene (iv. 7):—

Sir, this report of his
Did Hamlet so envenom with his envy, &c.
—And upon this the King bases his plan.

This is Herr Rohrbach's own summary of the detailed castigation which he has already inflicted on the luckless Prince, warning his countrymen at the same time that Hamlet is very like a German, and that a few of his

lashes are intended for their shoulders. Ferdinand Freiligrath's well-known assertion, “Deutschland ist Hamlet,” has been adopted by Herr Elze as the motto of his English edition; but it is Herr Rohrbach who really acts on the hint given by Herr Freiligrath's poem, and construes Hamlet in a manner the least flattering to Fatherland. But to know his mode of attack, the reader must look at some of the special objections, in addition to the general summary. Let us turn to his first acquaintance with the Ghost:—

He is troubled as soon as he hears of the apparition, and thinks that “very like” it would have “amazed” him if he had been present. For imposing silence on the officers, he has no better motive than an intention of preparing some sort of revenge in private and carrying it out clandestinely. And why this? Certainly not out of courage. He feels insecure and uneasy when he thinks that others might call on him for vengeance if they knew of the murder. Hamlet's first word on the following night is quite in its place, and depicts his inner mood. He complains of the cold, and his complaint is repeated by his echo Horatio. When the expected Ghost comes at last, and is no longer to be avoided, Hamlet collects himself in his excitement, and not only addresses the apparition without terror, but is ready to follow it; and follow it he does, in spite of the opposition of his friends. How does this accord with his habitual irresolution? Very well. If Hamlet had had to perform some important action on the platform—say, to fight a battle—he would probably not have gone, but would have felt “all ill about his heart,” as when about to fence with Laertes. But he had only to deal with a spectre, and for this, in his case, no great courage was required, especially when he knew that his friend and the officers had already faced the Ghost without damage, and, moreover, would be at hand during this night also. Thus may his readiness be explained. Forebodings and spectres are akin to each other; and as he was familiar with the former, one of the latter could not appear to him so strange as to Horatio, to whom he hints, with the superiority of a man familiar with such matters, “There are more things in heaven and earth,” &c. That his courage does not fail while he stands before the Ghost, is quite natural; and as such persons are generally obstinate, it is also natural that the opposition of his friends should strengthen him in his resolution. At first, indeed, he has not quite made up his mind, but he soon satisfies himself, as to any possible danger that may occur, with the reflection, that his soul is invulnerable, and that his life is not worth a pin's fee.

For the Norwegian Prince, Fortinbras, the man of action and of extremely few words, Herr Rohrbach expresses the highest admiration; and his indignation at the manner in which this important personage is treated by theatrical managers has almost convinced us that the never-to-be-forgotten performance of ‘Hamlet’ with the character of Hamlet omitted, did not involve the greatest blunder after all. Every time the play is acted in London a worse error is committed by the habitual omission of Fortinbras. For, look ye, according to the theory of Herr Rohrbach, there are three principal independent figures in ‘Hamlet,’ which, as it were, form the essential group. These are, Claudius, prudent and vigorous in action, with the disadvantage of a bad cause; Hamlet, clear in his perception, but devoid of active vigour, in spite of the justness of his cause; and Fortinbras, pure and active in the pursuance of a just cause. If Hamlet or Claudius triumphed, either weakness would conquer strength, or an unrighteous cause would prevail; and in either case a bad moral would be inculcated. So the bad man and the puny man both fall, and the great and good Fortinbras becomes possessed of the prize.

If Fortinbras is so mighty a man, his opinion is worth something; and Herr Rohrbach is himself a little puzzled when the Norwegian Prince, at the end of the play, thus testifies his respect for Hamlet:—

Let four captains
Bear Hamlet, like a soldier, to the stage;
For he was likely, had he been put on,
To have prov'd most royally.

—But a little reflection soon clears up the difficulty. Fortinbras, or rather Shakspeare speaking in the person of Fortinbras, implies a double meaning by this word "stage." The intelligent will perceive in the lines a correct declaration that Hamlet, though a wretchedly poor Prince, would have been a very good actor; and that this is also the opinion of Herr Rohrbach himself, he has explained already in his comment on Hamlet's advice to the players.

Antique Gems: their Origin, Uses, and Value as Interpreters of Ancient History; and as Illustrative of Ancient Art. With Hints to Gem Collectors. By the Rev. C. W. King, M.A. (Murray.)

ANCIENT gems and coins may, when the materials and setting are considered, be a somewhat expensive and perilous possession; but they have the great advantage of comparative entirety in themselves as works of Art. The devices sculptured, or engraved, upon them may be regarded as bas-reliefs and fine sculptural compositions upon a very reduced scale, and having been either executed for state purposes or to gratify the taste of the most wealthy, it may be fairly assumed that the abilities of the best workmen were employed upon them. The quantity of ancient gems still known to exist is immense, and yet very little indeed has really been said in their elucidation. The volume before us has, undoubtedly, gone far in advance of the other works written upon the same subject. It "supplies flesh," as it professes to do to the "skeleton" of Millin's *Pierres Gravées*, and places before the reader a vast amount of learning and information. It cannot, however, be concealed that the materials and significance, as well as the purport, of ancient gems are more considered than the art connected with them.

A book upon antique gems in general, might naturally be expected to contain reference to the finest and most celebrated specimens extant, and the illustrations also, it might be thought, would be brought to bear upon them; but in this respect the Art-student will be grievously disappointed. Not only are several of the chief celebrities passed without mention, but the woodcuts, which are lavishly bestowed on the work, are almost entirely confined to two comparatively inferior and very little known collections, because, it would appear, they happen to lie immediately within the author's reach. As the author lays so much stress upon the Mertens-Schaafhausen Collection, we append the history of it in his words:—

"This collection is one of the most important ever formed by a private person. Madame Mertens-Schaafhausen of Bonn was already in possession of about 100 antique gems when, in 1839, she purchased the entire Fraun Collection. This consisted of above 1,000 engraved stones, and had been formed during the second half of the sixteenth century by Paulus von Fraun, a patrician of Nuremberg, who died at Bologna in 1616, after having passed the greater part of his life in Italy. His cabinet of gems, left as an heirloom to his family, had always been preserved intact until the time of its acquisition by Madame Mertens. She separated from it the Cinque-Cento works, and continued until her death to enrich the series with fresh acquisitions made in Germany, France,

and Italy. At present it consists of 1,876, comprising fragments and antique pastes (the latter comparatively few), or 1,626 stones and 250 pastes. In 1859 this cabinet was purchased by the present owner [Rhodes], and was added to his already important series, amongst which are numbered some of the finest intagli of the Herz Collection, the Mæcenas, the Discobolus, &c.; and (from another source) the Triumph of Silenus, perhaps the most perfect antique composition known; all figured in these plates."

Of the Herz Collection, however, our author thus speaks in the aggregate:—

"In the Herz Collection, the sole object was to accumulate a variety of subjects, quite irrespective of their authenticity, execution, or material, in an unreasoning emulation of the famous cabinet of Stosch (the cause that more than half of its contents were modern imitations or worthless pastes)."

That for private collections they contain many fine works of Art may be quite true; but the principle of illustrating a subject which embraces such fine works of Art as may be seen in the collections at Vienna, Berlin, Florence, Paris, Naples and St. Petersburg, by merely a few limited designs, and of which casts and impressions are not already disseminated for the use of those who would pursue the subject more minutely, is a very mistaken one. It may have the advantage of making the merits of the Mertens-Schaafhausen and Rhodes Collections more generally known; but in order to render a science popular it is necessary to show the utmost of its capability, and considering the purport of the book before us, it can hardly be urged that the magnificent compositions in national collections are sufficiently well known or would not have bestowed an additional value on the pages. Nor are these remarks applicable to the illustrations alone: the text itself contains no allusion to their existence. The splendid collection of gems at Vienna, containing that finest of all works in precious stone, the Apotheosis of Augustus, which Philip le Bel obtained from the Knights of Jerusalem, and which afterwards passed from the monks of Poissy to the Emperor Rudolf the Second,—a collection of which the mediæval gems alone constitute a mine of wealth, is totally ignored. And we look in vain through Mr. King's 'Conspectus of the Principal European Collections' for even a slight allusion to the important collection at Naples, including, as it does, the Farnese tazza and the treasures at St. Petersburg, to which so many specimens of the Strozzi, Orleans, Natter, and other cabinets, have found their way. We look in vain for the celebrated early engraving on a scarabeus in the Berlin collection known as representing five of the seven chiefs against Thebes, and to which the opinion of Winckelmann would alone give sufficient importance; nor do we find a single type of the head of Medusa, which exists in such numbers and variety in works of art of this nature. The fine composition of Athenion's cameo, in the Museo Borbonico, representing Jupiter in a quadriga, overcoming the Giants, would surely have found an appropriate place in these pages. The gem, however, is recognized, for the name of Athenion is inserted in a list of the known ancient gem-engravers, which is duly followed by a chronological catalogue of modern artists, principally abridged from Mariette. Having thus adverted to deficiencies, which we trust may be remedied in a future edition, we may justly commend and hold up for careful study the whole body of the text itself. In this book a comparatively new science is opened to the general reader, and instruction and learned references are most happily blended with amusement. Anecdotes of Roman fun and trickeries lighten the work, and the follow-

ing passage, both for the telling and as an incident, is worthy quotation:—

"This reminds one of the jocular punishment inflicted by Gallienus upon the jeweller who had taken in the Empress Salonina with some false gems. She demanded that an example should be made of him, and the emperor ordered that he should be exposed to the wild beasts in the amphitheatre. The poor wretch was thrown naked into the arena, the door of the den thrown open, when out strutted a cock, and the culprit got off with the fright, Gallienus saying that it was just that he who had cheated others should himself be cheated."

Nero, however, treated his workmen very differently, as the following narration from Petronius clearly shows:—

"There was once an artist who made a glass bowl that would not break. He was admitted before the Emperor with his present: he then made Cæsar give it him back, and dashed it down on the pavement. The Emperor could not help being frightened almost out of his wits; but my man picks up the bowl from the ground, and, lo! it was only bruised, just as a brass one would have been. He takes out a little hammer, and leisurely makes all right again. Having done this, he thought himself already in heaven, especially when the Emperor said to him, 'Does any one else know of this mode of tempering glass?' Now see—as soon as he replied 'No,' the Emperor ordered him to be beheaded."

Mr. King treats his subject very lucidly and under well-arranged heads. He gives a great deal of information under the title of 'Tests of Antiquity,' and incidentally mentions his distrust of the old-accepted one of the inner parts of the intaglio being thoroughly polished. Fabricators soon overtake and meet all the tests pertaining to art and science, and, at the present day, good Italian engravers give to their works an internal polish fully equal to that of the antique. The following trick and results of practical experience are amusing enough:—

"A high degree of polish on the face of the gem, although in itself a suspicious circumstance, does not however infallibly stamp the intaglio as a work of modern times, for it has been the unfortunate practice with jewellers to repolish the surface of a good antique intaglio, in order to remove the scratches and traces of friction which true antiques usually present, so as to make the stone look better as a mere ornament when mounted. This is a most ruinous operation; for besides making the intaglio itself appear of dubious antiquity, it also destroys the perfect outline of the design, by lowering the surface of the stone; and many lamentable instances present themselves of admirable engravings almost entirely spoiled in this way, for the sake of a little outward improvement. On the other hand, a rough and worn surface must not be relied on as an infallible proof of antiquity, for Italian ingenuity has long ago discovered that a handful of new-made gems crammed down a turkey's throat will in a few days, by the tribulation of the gizzard, assume a roughness of exterior apparently produced by the wear of many centuries. Hence, if a stone has too rough a surface, it requires to be examined still more carefully, as affording good grounds for suspicion by its exaggerated ostentation of antiquity."

The colours of the onyx are heightened by boiling the stone for several days in honey and water, and then soaking it in sulphuric acid to bring out the black and white, and in nitric to give the red and white layers. Pliny says that all gems are brightened by boiling them in honey. Antiquaries and classic readers will be interested to learn Mr. King's opinion respecting the frequently mooted subject of *Murrhine* vases. He does not acquiesce in the recently prevailing theory that *Murrhina* designated the true Chinese porcelain, but expresses his conviction that agate was the material employed, and cites collections of agate vases

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formed in India and frequently offered for sale in London. The famous Carchesium, an ancient drinking vessel of agate, given by Charles the Third to the Abbey of St. Denis, and from which the Queens of France used to drink the wine of consecration on their coronation, is, according to Mr. King, a magnificent example of Murrhina still to be seen in the Imperial Library at Paris. We learn from his pages that the beautiful bas-relief fragment in the British Museum representing the figure of Bonus Eventus is not, as formerly supposed, sculptured in lapis-lazuli, but a paste or vitreous composition worked in the manner of gem-engraving. The great Cameo from the Odescalchi Collection, now in the Vatican, is also found to be composed of several pieces of sardonyx united together, and necklaces are introduced upon the two busts to conceal the joinings. The sacred vessels of the sacristy of Cologne Cathedral contain a profusion of precious stones which, even to the eye of the casual inspector, appear too brilliant to be genuine, and have much the appearance of recent pastes. Even the large Camei which decorate the ends of the shrine of the three kings are said not to be of stone, but of coloured paste. The collection in the British Museum he considers to be superior to any other in Europe for gems still retaining their antique setting. Mr. King expresses his opinion that the Townley gems in the same locality include some half-dozen intagli not to be surpassed by any in the most famous cabinets of Europe. Foremost among them he ranks the sard engraved by Dioscorides, with a full-faced portrait of Julius Caesar. The Psyche caught in a Trap, engraved on a ruby-coloured sard by Pamphilus, is engraved among the woodcut illustrations, and immediately precedes an outline of Mercury constructing a Lyre, taken from an antique bronze, and inadvertently classed among gems. The treasures of the Duke of Devonshire's collection, especially those which were worn by Lady Granville at the Coronation of the Emperor of Russia, are minutely described. Among the notices of the uses of gems in mediæval times, it is amusing to observe how easily the old heathen type could be accommodated to the Christian requirements. A muse holding a mask did duty for Herodias with the head of St. John in her hand. St. John the Evangelist was represented by Jupiter with the eagle at his feet, and Silenus with his crooked stick was conveniently transformed into some abbot with a pastoral staff. Scenic personages in long robes with the lituus might, indeed, have easily gone through this change.

Many pages of the book are taken up with a translation of 'The Lapidarium of Marbodius,'—a poem composed by the Abbot Marbœuf, master of the Cathedral school of Anjou from 1067 to 1081, which is chiefly interesting as showing the estimation in which gems were held at this period. Much more might be quoted could we yield to the temptation to descend on gimmel (jumelle), ecclesiastic, gnostic and other rings. The scope of the work may now be sufficiently evident, and we leave it on the table with recommendation.

Curiosities of Crime in Edinburgh during the Last Thirty Years. By James M'Levy, Edinburgh Police Detective Staff. (Edinburgh, Kay; London, Vickers.)

NEITHER the portrait of the police-officer which figures as a frontispiece to this volume, nor the signature placed beneath it, was needed to give an air of authenticity to the sketches of Mr. M'Levy's experiences.

Apart from defective literary style, there is abundant internal evidence of the genuineness of the book; but just because it is a genuine and veracious revelation of a detective's professional labours, we are of opinion that it ought not to have been published, and that it is calculated to produce an effect exactly opposite to that anticipated by the editor, who thinks that no one can read it "without being impressed by the conviction that, in these times, when the dark paths of vice are so carefully watched, it is scarcely possible to be wicked without being in some way or another found out." Pernicious and in almost every respect bad as are the fictitious accounts of imaginary detectives, which publishers every now and then put forth for the gratification of those who have a morbid taste for anatomizing moral enormities, still they usually possess the one good quality of scaring tamperers with evil from the confines of crime. The fabricators of stories do their best to give them dramatic effect by painting, on the one hand, the criminals prudent and wary in the extreme; and, on the other hand, by endowing the discoverer of their occult wickedness with an almost superhuman sagacity. The embezzling shopman is represented as taking his steps with such clever calculation and marvellous caution, that detection seems to be rendered absolutely impossible under any combination of circumstances, when the emissary of the law, by his sagacity, unobtrusive watchfulness, and power of tracing a connexion between facts that seem to an ordinary eye devoid of relation, comes down on the delinquent in his moment of triumph, and hands him over to the distributors of penal servitude. Without such a machinery the writer, whatever may be his powers of narration, would fail to interest his readers. Apart from a love of scandal, who cares to wade through the revolting details of an ordinary police report, where the prisoner has acted in such a bungling fashion that his guilt is apparent at a glance? Who wants a novel with the *dénouement* in the first chapter?

Coleridge defined a rogue as a fool with a circumbendibus. Our detective differs from the philosopher, and shows that, as a rule, the knave is a fool without the circumbendibus. To use his expressive language, "the devil, if well examined, is always found to have a limp." But while Mr. M'Levy robs crime of its principal fascinations and criminals of all their romance, he strips his own order of that reputation for remarkable sagacity with which popular credulity invests them. The account he gives of his own operations is simply this:—For some years past it has been his business to hunt up the rogues of Edinburgh,—to know their faces, haunts, means of livelihood and associates. In executing this task, he has acquired an intimate knowledge of all the bad or questionable localities of the Scotch capital; so that he is familiar with all its cheap lodging-houses and places of ill-fame, and is acquainted with the names, faces and antecedents of all their ordinary occupants. Thus, as he prowls about Edinburgh, he never passes a member of its criminal population without at the same time knowing his character. Early one morning, as he is lurking in a dark corner near Mr. Blyth's shop, in the High Street, a little above the Fleshmarket Close, he sees a thief, named M'Quarry, accompanied by another man of criminal tendencies, walk down the street together. As they pass Mr. Blyth's shop, they look at each other with sinister intelligence, and laugh triumphantly. That same morning information comes to the police-station that Mr. Blyth's shop has during the previous night been robbed of a great quan-

tity of silks. On hearing the news Mr. M'Levy goes straight to M'Quarry's lodgings, finds the stolen goods in them, and forthwith takes M'Quarry into custody:—

"My story is ended, but there is a postscript. Mr. Blyth could not, after he went away, understand my allusion to the laugh, and one day, as I was passing, he called me in with a view to an explanation. That I gave him, much in the same way I have given it to the reader. After considering a little, he said,—'Well, how simple this affair is after all. It was not so much your cleverness, M'Levy, as their folly, that got me my goods.'—'You never said a truer thing in your life, sir,' said I; 'for people give M'Levy great praise for some extraordinary powers. It is all nonsense. I am just in the position of the candid juggler, who tells his audience that there is no mystery at all in his art, when all is explained. My detections have been and are very simple pieces of business,—far more simple than the schemes that end in non-detections,—and yet these have all the intricacy of some engines, which look fine on paper, but the very complexity of which prevents them from grinding your meal.'"

Well may the teller of M'Quarry's arrest say that the devil is found out because he has a limp, and because *chance* goes against him!

Here is an instructive case of illegal arrest. The perpetrators of a robbery in Aberdeen escaped to Edinburgh, when they had the ill-luck to come across Mr. M'Levy's path, and be arrested on the charge of having done something wrong, simply because one of them was known to the detective as a liberated convict, and was dressed better than emancipated convicts usually are:—

"Meanwhile, and in perfect ignorance of the robbery, I happened to be coming up Victoria Street, with my assistant a little a-rear, when my eyes caught two faces, one of which was well known to me. Indeed, I may repeat, under the peril of a charge of egotism, that I can't forget a countenance if once its lines are well fixed in my mind; and certainly, but for this faculty, which works its way in spite of all changes and shifts of dress, or assumption of whiskers, or cutting them off, or any art of metamorphosis, I could not have recognized my old friend in his new dress, with his fine coat and overcoat, French boots, nobby hat, and so forth, all according to the highest style. Nay, there was even the air and swagger of a man of *ton*. 'Well, Jem, my lad,' I said, standing right before him, 'at what shop were you fitted? What an effect a change of fortune has! You were inclined to cut an old friend, and yet I have tried to put you on the way of amendment.'—'What is it to you where I was fitted?' replied he, with that sowl of firmness which lies ready among the muscles to frown out at every instant. —'Nothing,' replied I; 'but something to you. I have a whim in my head. I want you and your gentlemanly companion up to the office.'—'You have no charge against me,' said he doggedly. 'Can't a fellow dress as he likes?'—'Yes,' was my answer, 'unless he meet the like of me, whose taste is a little put out o' sorts by inconsistency. No apology. Just come quietly along—don't want to shame a gentleman, you know.'—And, upon my calling up my assistant, he saw that it was of no use trying a fight or a run, so gave in quietly, in that way they can all do, for they have a kind of pride sometimes in yielding handsomely. Arrived at the office with my friends, I immediately stripped them of their fine top-coats. 'So,' said I, 'you choose not to say who was your tailor?'—The old answer:—'You have no business with that. What have our coats done?'—'Perhaps what the sheep's clothing did that covered a certain animal,' said I. 'No more argument. I detain you for inquiry.' Next day I had them before the magistrate, merely on the plea of the coats. I had no other charge; and I took this step, though I had as yet got no proof, with a view to justify my detention of them until, after a continuation of the diet, I might seek my evidences. While waiting for the case being taken up, a gentleman who was

in the court came up to me. 'Why are you watching those fellows?' said he.—'Because I suspect they have been after some foul play, probably in the north.'—'There's a robbery reported in the *Aberdeen Advertiser*,' he continued. 'I'd advise you to go to Harthill's and read it.'—'Something better than the top-coats,' I thought, as I nodded to my informant.

The rest of the story can be guessed; and the reader may take it as a fair sample of these 'Curiosities of Crime.' We have nothing to object against Mr. M'Levy, except that he tells the truth when it is much better that the truth should remain untold. His revelations are nothing less than a confession that he, the acute detective of Edinburgh, can cope only with vulgar rascals who bear the brand of crime on their brows, and are of such a condition of society that in dealing with them all delicate considerations of "the rights of persons" may be disregarded. He owns that his success as a detective is due to *luck* and to the *stupidity* of criminals; and there is every reason for accepting his avowal as a just and truthful statement of the case. Vulgar rogues are, and always have been, fools. The ignorant knaves of our police-courts closely resemble the Abrahams, counterfeit cranks, and whipjacks of Elizabethan London, having the same clumsy dodges for theft, and the same barren vocabulary of cant, that were in vogue amongst thieves three and four centuries since. But, unfortunately, the educated knave is the great adversary of social order at the present time. The aristocracy of blackguardism, of whom "Jem the Penman" was a distinguished member, will read Mr. M'Levy's book; and since they are comparatively free from a superstitious belief in "luck" as the avenger of insulted justice, they will take comfort and courage from this candid acknowledgment that their adroit machinations are beyond the detective powers of an experienced police-officer.

Henry Hudson the Navigator. The Original Documents in which his Career is Recorded Corrected, partly Translated, and Annotated, with an Introduction. By G. M. Asher, LL.D. (Printed for the Hakluyt Society.)

THE four voyages of Hudson in search of a passage through the Northern Seas,—described by himself, by Playse, by Juet, or by Abacuk Pricket, are narratives of great interest; the greater, of course, because the *sua narret* *Ulysses* is here strictly observed. The period comprises 1607–10. The old navigator does not shine brilliantly as a writer. It is seldom that he makes a remark foreign to wind, weather, water, and the way made by his ship. Master Juet, of Limehouse, is a trifle more observant, perhaps, of other things; but it is honest Abacuk Pricket who enters into gossiping historical details, and gives us scenes a-board full of moving and dramatic incidents.

On May-day, 1607, Hudson sailed from Gravesend on his first voyage, which he made "at the charge of certain worshipful merchants of London." On the 15th of September, of the same year, he was back again off Tilbury Hope. In this voyage he reached the 82nd degree of latitude, found the country hot, drank water to assuage thirst; and saw on his way what Ross was ridiculed for seeing,—"a very high land, most part covered with snow. The nether part was uncovered. At the top it looked reddish."

In April 1608, Hudson again left the Thames to find or force a way through the ice-bound seas of the Northern Circle; from whence he returned by the end of the following August. This time, the crew encountered something of the marvellous, but the captain probably knew

a seal from a mermaid as well as Hamlet did a hawk from a handsaw. The date is June the 15th, in latitude 75°:—

"This morning one of our company looking over board saw a mermaid; and calling up some of the company to see her, one more came up, and by that time she was come close to the ship's side, looking earnestly on the men. A little after, a sea came and overturned her. From the navel upward, her back and breasts were like a woman's, as they say that saw her; her body as big as one of us; her skin very white; and long hair hanging down behind, of colour black. In her going down they saw her tail, which was like the tail of a porpoise, and speckled like a mackerel. Their names that saw her were Thomas Hilles and Robert Rayner."

Twelve days later, on going ashore at Nova Zembla, they found "a cross standing on the shore, much driftwood, and signs of fire that had been made there;" and subsequently "some flowers and green things" and "many deer," thus establishing, what has been often denied, the fact of the existence of grass and herbivorous animals in Nova Zembla. The weather hindering progress, Hudson assigns the following reason for his return:—

"But now having spent more than half the time I had, and gone but the shortest part of the way, by means of contrary winds, I thought it my duty to save victual, wages, and tackle by my speedy return, and not by foolish rashness, the time being wasted, to lay more charge upon the action than necessity should compel. I arrived at Gravesend the 26th of August."

Juet is the narrator of the third voyage,—in which Hudson left his name to the great river in America which he partly explored. He sailed for the North, from Amsterdam, in the spring of 1609; and in the succeeding November he "safely arrived in the range of Dartmouth, in Devonshire." The North American savages encountered by the wayfarers in this voyage seem to have been brave, kindly fellows, and their women modest and well behaved; but there was a feeling among the civilized and Christian sailors that these heathen savages were "not to be trusted." Accordingly, and as a matter of course, we have Master Juet's following pretty narrative of a fine morning's work in July:—

"The 25th, very fair weather, and hot. In the morning we manned our scute with four muskets and six men, and took one of their shallops and brought it aboard. Then we manned our boat and scute with twelve men and muskets, and two stone pieces or murderers, and drove the savages from their houses, and took the spoil of them, as they would have done of us. Then we set sail."

About three weeks subsequent to this penalty inflicted for treachery suspected, the voyagers hit upon a plan for discovering whether these Indians were really of a treacherous nature. It was done after this highly social fashion:—

"And our master and his mate determined to try some of the chief men of the country, whether they had any treachery in them. So they took them down into the cabin, and gave them so much wine and *aqua vite*, that they were all merry; and one of them had his wife with them, which sat so modestly as any of our countrywomen would do in a strange place. In the end, one of them was drunk, which had been aboard of our ship all the time that we had been there; and that was strange to them, for they could not tell how to take it."

Neither they nor their descendants, however, ever forgot it. In the middle of last century, Mr. Heckewelder was labouring as a missionary to the Indians. Some aged and respected men among them communicated to him the following Indian account of the appearance of Hudson and the "getting drunk" of the Indians. They had taken the ship for the house of their great god, Mannitto, and prepared to receive him with all due honour:—

"Between hope and fear, and in confusion, a

dance commenced. While in this situation, fresh runners arrive, declaring it a house of various colours, and crowded with living creatures. It now appears to be certain that it is the great Mannitto bringing them some kind of game, such as they had not before; but other runners soon after arriving, declare it a large house of various colours, full of people, yet of quite a different colour than they (the Indians) are of; that they were also dressed in a different manner from them; and that one in particular appeared altogether red,—which must be the Mannitto himself. They are soon hailed from the vessel, though in a language they do not understand; yet they shout (or yell) in their way. Many are for running off to the woods, but are pressed by others to stay, in order not to give offence to their visitors, who could find them out, and might destroy them. The house (or large canoe, as some will have it) stops, and a smaller canoe comes ashore, with the red man and some others in it: some stay by this canoe to guard it. The chiefs and wise men (or councillors) have composed a large circle, unto which the red-clothed man with two others approach. He salutes them with friendly countenance, and they return the salute after their manner. They are lost in admiration, both as to the colour of the skin (of these whites) as also to their manner of dress, yet most as to the habit of him who wore the red clothes, which shone with something they could not account for [face]. He must be the great Mannitto (supreme being) they think; but why should he have a white skin? A large hockback is brought forward by one of the (supposed) Mannitto's servants, and from this a substance is poured out into a small cup (or glass), and handed to the Mannitto. The (expected) Mannitto drinks, has the glass filled again, and hands it to the chief next to him to drink. The chief receives the glass, but only smelleth at it, and passes it on to the next chief, who does the same. The glass thus passes through the circle without the contents being tasted by any one, and is upon the point of being returned again to the red-clothed man, when one of their number, a spirited man and great warrior, jumps up, harangues the assembly on the impropriety of returning the glass with the contents in it; that the same was handed them by the Mannitto in order that they should drink it, as he himself had done before them; that this would please him; but to return what he had given to them might provoke him, and be the cause of their being destroyed by him. And that since he believed it for the good of the nation that the contents offered them should be drank, and as no one was willing to drink it, he would, let the consequence be what it would; and that it was better for one man to die than a whole nation to be destroyed. He then took the glass, and, bidding the assembly a farewell, drank it off. Every eye was fixed on their resolute companion, to see what an effect this would have upon him; and he soon beginning to stagger about, and at last dropping to the ground, they bemoan him. He falls into a sleep, and they view him as expiring. He awakes again, jumps up, and declares that he never felt himself before so happy as after he had drank the cup. Wishes for more. His wish is granted; and the whole assembly soon join him, and become intoxicated."

Thus patriotism led to drunkenness. To the spot where the above scene occurred, the Indians gave the name of Mannahattanink—the place of general intoxication.

The fourth and concluding voyage is chiefly narrated by loquacious Pricket. It was not under Dutch auspices that Hudson now sailed. He "brake ground, and went down from St. Katherine's Poole," on the 17th of April, 1610, and the great chief never returned. In June, they were hard in the ice and tempest-tost:—

"Here our master was in despair, and (as he told me after) he thought he should never have got out of this ice, but there have perished. Therefore he brought forth his card, and showed all the company that he was entered above an hundred leagues further than ever any English was; and left it to their choice whether they would proceed any fur-

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ther; yea or nay. Whereupon some were of one mind and some of another, some wishing themselves at home, and some not caring where, so they were out of the ice; but there were some who then spake words which were remembered a great while after. There was one who told the master, that if he had a hundred pounds, he would give fourscore and ten to be at home; but the carpenter made answer, that if he had a hundred, he would not give ten upon such condition, but would think it to be as good money as ever he had any, and to bring it as well home, by the leave of God. After many words to no purpose, to work we must on all hands, to get ourselves out and to clear our ship. After much labour and time spent, we gained room to turn our ship in, and so, by little and little, to get clear in the sea a league or two off, our course being north and north-west."

Hudson was hampered on this occasion by many unruly sailors among his crew. He had also taken on board with him a young Kentish fellow, named Greene, of a good family, but an utter profligate and castaway. In return for the friendly act, Greene headed a mutiny, in mid-sea, bound his commander and flung him into a shallop, with the sick and disabled, of whom nothing more was ever heard. Greene himself perished, with some of his companions, in an affray with the Esquimaux. When the ship reached England, in 1611, the strongest man on board could only hold the tiller by lying at full length; being too weak to stand. The survivors were immediately imprisoned, and ordered to be kept so till Hudson returned. In search of the latter an expedition went forth, under the especial patronage of Henry, Prince of Wales, and commanded by Button, a gentleman of his household.

Hudson's services as a Northern explorer were great, not so much because of new discoveries as of the consequences of some of the accidents of his voyages. The bay called after him was known long before his time; but the river which bears his name was worth more to his Dutch employers than if he had made his passage through the Northern ice.

The volume has a valuable Appendix, and an interesting and copious Introduction by the editor, who has therein reviewed the whole history of Northern discovery, and restored honour to whom honour was due. He shows how a great part of the Arctic shores was known to the old Scandinavians, and that Cabot was almost certainly the discoverer of both Davis's and Hudson's Straits; and assuredly the discoverer of the continent of America. There is one passage in the Introduction which no gentleman, we think, will read without regret. We should hardly have thought that the nineteenth century could have afforded such an addition to the 'Amenities of Literature':—

"Mr. Ch. Murphy, the United States' Minister at the Hague, has recently issued to his friends a small pamphlet on Henry Hudson; but, to the editor's regret, has declined to afford him a sight either of a printed or a MS. copy."

A more honest captain than Hudson never left the shores of old England; but, like the first English commander who led an English expedition to the North, Sir Hugh Willoughby, he lies beneath the seas which he traversed so boldly under the lordly banner of St. George.

Garibaldi; and other Poems. By M. E. Braddon. (Bosworth & Harrison.)

M. E. Braddon writes so well that we regret she has not taken pains to write better. There are, in her volume, clear evidences of poetical ability,—of a talent which deserves encouragement. But in publishing, she has selected hastily, and ar— without judgment. Her first poem is a musical paraphrase of the

prose popularized by the *Times* Correspondents. The theme is an ill-chosen one. The time has not yet arrived when Garibaldi can be rightly estimated at the hands of the poets; and wiser minstrels than Miss Braddon, in attempting so prematurely to chronicle his greatness, would blunder unaware into the bathos of harsh detail. Moreover, one might take issue as to the good taste of choosing a subject which renders the author liable to the imputation of attempting to float into popularity on the current of popular enthusiasm.

Yet some of the other poems in this book evince a fine faculty and a delicate cultivation. 'Olivia,' a story-poem in irregular rhymes, contains passages of great beauty. The plot, albeit it is neither new nor old, is very prettily adorned. There is a wicked beauty, a foreign adventurer, a *haison*, a super-refined, unpleasant opera-singer, a separation and a duel; but we pardon such morbid excrescences for the sake of pictures like the subjoined:—

The melted moonbeams trembled in her eyes,
Their light put out the sunshine in her hair;
Framed by the background of those purple skies,
She leant against a pillar, gleaming fair
As alabaster statue, in the light
And glory of the soft Italian night.
Her dress was velvet of the emerald's hue,
Dark in the shade, with brightness breaking through
As in the facets of the precious stone;
O'er one white shoulder carelessly was thrown
A shawl of lace, black as the long thick lashes
Through which shone forth her blue eyes' lightning flashes;
Her beauty had a style which sought from dress
A blend of pomp and gorgeousness:
—not violets, most adorned her face,—
—near her seemed always out of place.
White robes did not become her—gems and gold
Set off her loveliness—at best so cold,
At best so, such a light, and not a fire,
And always, leaving in the mind desire
For something—if not fairer, at least higher.

M. E. Braddon has served her apprenticeship under Messrs. Browning and Owen Meredith: with much of the latter's sensuousness, she lacks the depth and grasp of the former. Some of the miscellaneous poems are particularly good, and the best among them amply show that the writer has only to prune her fancy and cultivate her judgment in order to attain a high position as a poet of promise. Any one of them might have been better; even the following, 'Among the Hyacinths,' which, however, contains meanings more beautiful than those which appear on a first reading:—

We have left the world behind—
We have lost the beaten track,
And the hum of the city upon the wind
We have only to guide us back.
Oh! this is indeed to live,
To be free to dream and to dare,
When all that the busy world can give
Is a murmur on the air.
In the wood where the hyacinths grow,
And the earth is as blue as the sky,
We wander to-day till the sun sinks low,
And the rosy shadows die;
Till the day, with its soul of flame,
Till the beautiful day shall die;
To return, but not to return the same,
With one cloud in the changing sky,
So but once we may live these hours,
So reckless, and radiant, and gay;
But once may gather the wild-wood flowers,
That wither ere close of day.
For the bright spring moments die,
As the blossoms perish and fade;
And the careless jest, and the low reply,
Are past with the light and shade.
And through life, ah! never again
Will the same brief hour return,
With alternate throb of joy and pain,
In the hearts that beat and burn.
Oh, weary, and flat, and stale,
Is the life we throw away,
The talents and powers of no avail
To shorten one summer's day.
But, who leaves the world behind,
To go from the beaten track,
Should hear low voices upon the wind,
That sweetly call him back;
That breathe from the wild-wood flowers—
That cry in the murmuring stream,
This mortal and earnest life is ours
Was given us not to dream!

To question its depth and truth,
Or to fear its darkening close:
But to do great deeds in our golden youth,
And to scorn the slave's repose;
To scorn the slave, who lies,
And basks in the summer sun,
Who leaves to lament him, when he dies,
On the wide world's face not one.
Then up from amongst the flowers,
The path is wide and free,
And earth claims of man his noblest powers,
To conquer her misery.

We have quoted enough to prove that M. E. Braddon possesses a real faculty. We must be excused for deciding the question of the author's sex: the initials in the name and the absence of personal pronouns from the Preface are evidently intended to bewilder critics. Internal evidence, however, convinces us that M. E. Braddon is a lady, and a young one. She has powers, and the field which shall test them is open to her. By studying better models and choosing better subjects, she may make a reputation; for she possesses character, passion, and (we may add) originality.

Athenae Cantabrigienses. By Charles Henry Cooper and Thompson Cooper. Vol. II. 1586–1609. (Cambridge, Deighton & Co.; London, Bell & Daldy.)

In November, 1858, we gave a description of the Messrs. Cooper's first volume, and added our praise of the way in which they had accomplished their work, as far as it went. We have now the second volume before us. Its predecessor contained the biographies of Cambridge notabilities who died between the years 1500 and 1585. The present volume includes some names of persons who died before the latter year, and the chronological order is therefore slightly interrupted. The first and last persons recorded are men of small note,—Orphinstrope, named as one of the Fellows of Trinity College, in the charter of foundation; and Samuel Wright, who, in 1599, "was appointed the first Fellow of Sidney Sussex College, being for several years President of that house."

Between these names there is a numerous and very varied company. Men of all degrees are to be found, their only common qualities being derived from their intellect and their learning. Among them are prelates and judges, men born to rank, men who achieved, and men who failed,—scholars, schoolmasters, philosophers, poets, soldiers, and literary men, they crowd to the amount of some six hundred in the columns of this volume,—from princely De Vere down to William Kemp, who wrote 'A Dutiful Invective' against that conspiracy of assassins which Mr. Turnbull has called "a glorious confederacy"; from Anthony Bacon to William Negus; and from Edmund Spenser down to Lilly, whom Ben Jonson preferred to Marlowe; and lower perhaps than Lilly, Robert Greene, prolific, not inelegant, but affected, who began his University life amid the debased wags of the colleges, and terminated it after a tavern supper, dying of a surfeit of Rhenish wine and pickled herrings:—a diet that might have given a fit of indigestion to Belphegor himself.

We have before spoken of the lists of authorities appended to each biographical notice. However brief the latter, these references are always ample, in most cases most liberally extensive. The notices themselves are not only compiled with care, evidencing a very wide research, but they are neatly written as regards style, and with unusual fullness of information, considering the compression and condensation necessary to be observed in a work like this. To say thus much is to award great praise.

These worthy coadjutors have not been content to merely follow old authorities. Using these, they have made an independent examination of their statements, and, judging for themselves, have detected errors which they have accordingly corrected. As a sample of this we may cite the brief notice of Henry Lacy:—

"Henry Lacy, of Trinity College, B.A. 1584, M.A. 1588, has been long reputed to have been the author of 'Ricardus Tertius,' a tragedy in Latin, MS. Harl. 2412, 6926. One author has called it a childish imitation of Dr. Legge's play with the same title. Another terms it a poor imitation. To our great surprise we find that the MSS. referred to are actually transcripts of Dr. Legge's drama, one of them appearing to have been made by Lacy in 1587, at or about which period it may be surmised that Dr. Legge's tragedy was reproduced at Trinity College, having been represented for the first time at S. John's College at the bachelors' commencement 1579-80."

Among the more interesting biographies is that of William Fulke, the celebrated Puritan, who, even among Puritans, was famous for his virulence when treating of, with, or against Romanists. We extract a few passages:—

"It is not certain where he received his early education, but we are told that when a boy at school he had a literary contest with Edmund Campian, afterwards the famous Jesuit, and losing the silver pen which was proposed to the victor, was deeply mortified and could not restrain his tears. In November 1555 he was matriculated as a pensioner of S. John's College, proceeding B.A. 1557-8. In compliance with his father's desire, though contrary to his own inclination, he removed from the University to Clifford's Inn, where he studied the common law for the space of six years. On his return to the University, instead of reading law he applied himself assiduously to the more congenial studies of mathematics, languages and divinity. This course of proceeding so irritated his father, who was a man of considerable property, as to induce him to withhold all pecuniary aid from his son. Notwithstanding this, young Fulke steadily pursued his studies, and in 1563 commenced M.A. On 26 March 1564 he was admitted a Fellow of his College on the Lady Margaret's foundation, and elected a preacher. His dislike to the use of the vestments and to the ceremonies of the Church occasioned disputes with the College authorities. In the latter part of 1565 articles were exhibited against him showing that the disorders in the College in regard to apparel and surplices, had arisen from the acting and preaching of him and others who had made 'Robin Hood's penny-worthes of their copes and other vestments.' He was cited before Sir William Cecil, the Chancellor of the University, and expelled from the College. Upon this he took lodgings at the Falcon, an inn situate in the Petty Cury in Cambridge, and procured support by the delivery of public lectures. On 21 February 1565-6 he was incorporated M.A. at Oxford. On 21 March 1566-7 he was re-admitted a Fellow and preacher of S. John's, and on 15 April 1567 was elected a senior Fellow. In 1568 he proceeded B.D. In 1569 he was on the point of being chosen master of that society, but Archbishop Parker interposed and prevented his election. Soon afterwards he was charged with having been concerned in certain incestuous marriages, which had become very common since the Reformation, but upon his examination before the Bishop of Ely he was acquitted. Whilst he had been under the public odium, it is said that he resigned his Fellowship, yet his innocence was no sooner established than he was re-elected by the College. About 1569 the Earl of Leicester selected Mr. Fulke to be one of his domestic chaplains."

From this time till 1581 his rise was progressive but sure. In that year Fulke became Vice Chancellor; and in the following year, having been appointed by the Privy Council one of the Church Commission charged to confute Papists, he maintained a dispute with his old schoolfellow Campian, then confined in

the Tower. He probably did not forget the loss of the silver pen in his boyish contest with the same adversary. Fulke died in 1589, and he lies in Dennington Churchyard, with the following epitaph upon him, which is almost Macaronic, and in its most potential "if," absurd:—

If deepest Learning, with a zealous Love
To Heaven and Truth, could Priviledges prove
To keep back Death, no Hand had written here
Lies Reverend Fulke, 'till Christ in Clouds appear;
His works will shew him free from all Error,
Rome's Foe, Truth's Champion, and Rheimishes Terror.
Heureux celui qu'après un long Travail
S'est assuré de son repos au Ciel.

At the above disputation in the Tower, there was present one of the two Walpoles named in this volume, of whom Horace of Strawberry might have been proud. The first of these was Henry Walpole, who thought that Campian had so fairly won the silver pen again from Fulke, that he not only "went over" himself, but took a score of followers with him; among them his kinsman Edward. He, of course, had to fly for his life, and his career is thus lucidly sketched:

"He first proceeded to Paris, and afterwards to the English college at Rheims, where he arrived 7 July 1582. The next year he was sent with four others to the English college at Rome. There he was admitted into the society of Jesus 4th of February 1584. The climate of Italy not agreeing with his health, he was sent back by his superiors to France. He spent some time at Verdun, and having become convalescent, went through a course of theology at Pont-à-Mousson. He was ordained sub-deacon at Metz, and deacon and priest at Paris. He was appointed by the general of the society to accompany the army of the Duke of Parma in Belgium. He fell in with a party of the enemy, was taken prisoner, and delivered up to the English under the command of the Earl of Leicester. He appears to have received very harsh treatment. After being in confinement upwards of a year he obtained his release through the exertions of one of his brothers. He then went to Spain to assist Father Persons in superintending the English seminaries. He spent two months at the college of Seville, and then repaired to the college at Valladolid. Of the latter he was Vice-Rector. On leaving Valladolid he was sent back by Persons to Flanders, with a commission from the King of Spain to the council there in favour of the English college lately founded at S. Omer's. This duty he successfully performed. He had long cherished a desire to be sent on the English mission, and he now succeeded in obtaining the necessary leave from his superiors. Accordingly he embarked at Dunkirk, and arrived at Flamborough Head 4 December 1593. A few hours after landing he was arrested at Kilham, and carried before the Earl of Huntingdon at York. Whilst in prison he held several conferences with Protestant divines on the controverted doctrines. Being removed to London, he was committed to the Tower 25 February 1593-4. Here he remained a whole year, during which time he was put to the torture no less than fourteen times, whereby he lost the use of his fingers. He was sent back to York and tried there for high treason, 3 April 1595, was found guilty, and sentenced to death. Alexander Rawlins, another priest, was convicted at the same time. They were both executed at York on 7 April."

The brother of the above, Christopher, could not have hated James the First more than Horace did.—

"He was admitted a pensioner of Caius College 25 October 1587, and matriculated in the following December. Being converted by Father John Gerard to the Roman Catholic religion, he entered the English college at Rome in 1592, and on 27 September in that year joined the society of Jesus. Subsequently he was sent into Spain and was appointed prefect of spiritual matters in the college of Valladolid, where he gained notoriety by his incessant plotting and intriguing against King James the First, and gave considerable disquietude to Sir Charles Cornwallis, the resident ambassador in Spain. In 1605 Walpole sent to

England a lady of great wit and accomplishments with the view of converting the Queen to the Catholic faith. It is scarcely necessary to add that the mission of this female ambassador turned out a decided failure."

The Norfolk Roman Catholics entertain some regard both for the unlucky Henry and the more fortunate Christopher, who died a natural death in Spain. Horace, too, may be taken to have respected his kinsman, for he preserved at Strawberry, where it was sold at the great sale, a picture of Henry Walpole which had fallen to the Protestant branch of the family, after the death, in 1748, of Mr. Walpole of Lincolnshire, the last of the Roman Catholic line of that name.

As an indication of the elaborate care with which these biographies have been compiled, we might cite every page; but we will especially make mention of the article "Anthony Bacon." It only extends to two pages and a half, and yet the authorities cited, including two in the "Additions and Corrections," amount to half a hundred! Passing from this subject, we come upon one of the most industrious, able and valiant heroes that Cockneydom ever sent to Cambridge. That we "speak by the card" let the following extracts show, taken, as they are, from the biography of Christopher Carlike, son of Alexander Carlike, citizen and vintner of London:—

"He was educated in this University, where he attained unto perfection of good letters, and understood many languages. In 1572 he went to Flushing, and was present at the siege of Middelburgh. Boisot, the admiral of the Prince of Orange, held him in such esteem that no orders of the senate or the council were carried into execution without his being consulted. Afterwards he repaired with one ship and a vessel of smaller size to La Rochelle, to serve under the Prince of Condé, who was about to furnish supplies to the town of Barway, then besieged by the French king. Condé had intended to attack the royal fleet in person, but on the arrival of Carlike the command was given to him. Having discharged this duty he went to serve at Steenwick in Overissel, then beleaguered by the Spaniards. In consequence of his conduct there he was placed at the head of the English troops at the fortress of Zwarte Sluis. When leading troops from thence to the army, he was surprised by a body of the enemy, consisting of two thousand foot and six hundred horse. He vigorously repulsed them, and slew or took eight hundred. In consequence of the inconvenience which arose from the great number of foreigners in the prince's camp, it was determined to give the sole command to one person, and accordingly Carlike was appointed to fill that responsible station. After the siege of Steenwick was raised he went to Antwerp, and was on the point of returning to England, when he was sent for by the prince and the confederate states again to take upon him the sole command of the camp until Sir John Norris should arrive to share it with him. Altogether he served the prince of Orange five years without receiving pay. He conveyed the English merchants into Russia in 1582, when the king of Denmark was at war with that country. The Danish fleet met them, but observing his squadron of eleven ships did not venture upon an engagement. The Russian envoy got on board at the port of S. Nicholas, and was conveyed to England. By the interest of his relative, Sir Francis Walsingham, Captain Carlike received 1,000*l.* by subscription at Bristol for an attempt to settle in America, and proposed to the Russia merchants to raise 3,000*l.* more in London, which sum of 4,000*l.* he deemed sufficient to settle one hundred men in their intended plantation. The project appears to have been unsuccessful."

Subsequently, he was with another famous fellow-soldado:—

"In 1585 he was, through the influence of Walsingham, made lieutenant-general of the land forces, consisting of above 2,300 troops, in the expedition to S. Domingo, Sir Francis Drake

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being at the head of the fleet, consisting of twenty-one sail. In this expedition the cities of S. Domingo, S. Iago, Carthaginia, and S. Augustine were taken. The success of this campaign was in great measure owing to the lieutenant-general's good conduct. Stow says: 'The chief service in this conquest consisted most in the valor of the Land Souldiers, although the same was no way observed of the Spaniards, nor Indians, nor of the English, saving of such as were there present.' By privy seal, dated at Greenwich 30 April 1587, and by patent 26 July 1588, he was appointed to succeed Captain Dawtrie as constable of the palace of Carrickfergus, or Knockfergus, co. Antrim. His fee was two shillings and eightpence Irish per diem, and he was attended by twenty armed footmen at eight pence a day each. On 10 June 1590 he wrote to Lord Burghley requesting a commission from the queen to seize for lawful prize any goods which might be found in England belonging to Spanish subjects. In urging his claims upon Her Majesty, he says, 'I have bene longe tyme a fruitles suitor, even well nighe the moeste part of fower yeares tyme, as also that I have spent my patri-monies and all other meanes in the service of my Countreye, which hath not bene less than Five Thousand pounds, whereof I doe owe at this present the beste parte of 3,000*l*. There is no man came challenge me that I have spent any part of all this expense in any riotte, game, or any other excessive or inordinate manner.' He died in London 11 November 1593.

Less known to fame than many of his contemporaries with less claim to reputation, Carlile deserves a wider reputation, and we are glad to aid the Messrs. Cooper in extending it. The whole volume does not contain the record of a more zealous, earnest, self-denying or more honest man. Bold as a lion, he had affections that rendered him gentle and tender-hearted as a woman; and Cambridge may safely congratulate herself on being able to reckon among her alumni this valiant Londoner, to whom justice is rendered by these his latest, and certainly his ablest, biographers.

OUR LIBRARY TABLE.

Curious Things of the Outside World. Last Fire. By Hargreave Jennings. (Boone.)—The last chapter of the second volume is called 'The Basis of the Work.' In it we are informed that the object is to prove the possibility and the actual existence of the supernatural. In other places absolute Rosicrucianism is professed. But we should hardly think it fair to any class of supernaturalists to judge them by these volumes, which we really do not understand. All we can do is to give our readers a quotation, which we hope they will make more of than we can:—"Now this word, weight, signifies that, of the world, you have enough of it. Since, if there were nothing of it, or of the clinging, and holding together, and grasping of matter, called gravity, the fine world of this clever sense-thing, called man, would evolve, so that there should be nothing of it, or of him, left. The whole tightly-wound chain flying off into that widely-starting circle that, to the destruction of mathematics, shall settle not even into *arc*, but fling farthest into ever hopeless straight line! The very mathematics come out of the contraction in idea, and are no more, and have no more reality than those ideas—and long ago settled in the past philosophically thoughtful ages, when men were heirs unto supernatural God-thought—found out to be nothing. This illustration will subsidiarily serve to show that, out of mathematics, man can have no ideas. And that, as mathematics are only found in the making of a world, and that, as they are impossible upwards, and off from a centre, or a law which makes itself, neither mathematics, nor the world which they make, can be true. No further true, we mean, than the thing itself, or in the downward force into sense to 'make the making.' Out of the revolvments of the world, and the tight-drawing of the senses into convictions, spring back—liberating from the force upon them—the contractive and constrictive thoughts

into 'straight line.' And therefore,—since line, even in the mathematical sense, is only continuity, and not figure,—into 'non-being.' We get not the *bend*, so to speak, to make a world."—What is all this? It seems to be reasoning, for the writer says "therefore" more than once. But whether it be "widely-starting" circle, or "ever hopeless straight line," we know not. At any rate, we take it on the writer's word to be good Rosicrucianism. Accordingly, we adopt Vieta's advice to Adrianus Romanus, who proposed fearful problems, as tough as those given at Cambridge at wrangler-time, only interpolating a few letters. We hope the writer will in future produce books *ad exercendum ingenia, non ad Rosicrucianum*.

On Memory and the Rational Means of Improving it. By Dr. Edward Pick. (Trübner & Co.) The proper title of this interesting brochure would be, 'On Memory and the Irrational Means of Injuring it.' The only way to strengthen the memory is to exercise it, to train it by daily use to the performance of great tasks, just as by continual practice we educate the muscles of our bodies to bear enormous burdens and strike with overpowering force. Inventors of systems of mnemonics, from Simonides (B.C. 470) to Dr. Richard Grey,—the first edition of whose 'Memoria Technica' appeared in 1730,—and from Dr. Grey to Dr. Pick, have all made the great error of hoping to benefit the memory by lightening the labour it is appointed to perform. To effect this they have with much perverse ingenuity devised a variety of schemes, against which two grave charges can be brought. Their mastery and application involve almost as great a mental strain as is necessitated by the ordinary and natural processes of recollection. And where the artificial method saves exertion, the memory is enervated by the device, and to a certain degree deprived of the means of attaining vigour. Of Dr. Edward Pick, however, we would speak with respect. Though his art is no admirable one, he is not the less a master of it. We recommend his ingenious treatise to those who are curious in mnemonics.

Dairy Stock: its Selection, Diseases and Produce; with a Description of the Brittany Breed. By John Gamgee. (Edinburgh, Jack; London, Hamilton, Adams & Co.)—In this well-written, well-illustrated, and in every respect commendable volume, Mr. John Gamgee has done for stock-keepers what Lord St. Leonards, in his 'Handy-Book on Property Law,' did for the possessors of real and personal estate. Owners of dairies will not, after reading Mr. Gamgee's work, be able to dispense with the services of the cow-doctor, but they will derive from it much guidance, and many excellent suggestions. The farmer and the amateur stock-fancier may alike read it with profit.

Ninety Days' Worth of Europe. By Edward E. Hale. (Boston, U.S., Walker & Co.)—This is the book of a traveller more good-natured than wise,—who came to Liverpool from the States last year but one—rattled across the Continent to Rome, pronounced on the Italian question from the results of his observation—is prolix on the surpassing beauty of his countryman Mr. Story's statue of "Cleopatra"—speaks with a bewildered enthusiasm about cathedrals, ruins, climate, scenery, "funny" figures of priests, comfortable inns, and the marvels and the manners of the old country—abstaining with the courtesy of a true gentleman from any of those personalities which are too apt to disfigure books written by travellers so vivacious, and well at their ease in strange places.—There are many mistakes, of course. The best pages are those in which Mr. Hale describes his adventures while seeking out relations of some Irish emigrants—in the Green Isle:—but, as the author himself says he can see small reason why the book should have been published, the critic, without being invidious, may justifiably say the same.

Inn Tedbiri Milk: the Science of the Administration of a State; or, an Essay on Political Economy in Turkish. By Charles Wells. (Williams & Norgate.)—Mr. Charles Wells, Turkish Prizeman of King's College, London, prides himself upon the fact, that this is the first essay on Political Economy ever written by an Englishman in the Turkish language. He wrote it in the running hand of the

Turks, which being difficult to print, he had the whole lithographed. The result is a work elaborately planned, and preceded by an English synopsis, which the author hopes will do something for the mind of the Mussulman. We appreciate the enthusiasm of Mr. Wells, but doubt whether he will reclaim from their ancient ways the economists of Constantinople.

M. F. A. Gasc, whose books of instruction in French have been well received and are used in some of our best public schools, has drawn up a collection of *French Tables for Beginners; with a Key or Index of all the Words at the end of the Work* (Bell & Daldy), written in a purer and more modern style than other works of this class. We wish he had merely given notes explaining the more difficult phrases, instead of an entire word-for-word translation, without any explanation of the grammatical construction.—*A Substitute for Nonsense Latin Verses*, by W. De Lancy West (Longman), contains four epistles of Ovid freely translated. In the first the original words are given, but not in the proper order; in the second and third, the words are given uninflected; and in the fourth, common words which may be supposed to be known are omitted. There is thus a gradual advance from the simplest to more difficult operations, and all the advantages of nonsense verses are secured, without the evils usually complained of.—Mr. West has also prepared *Easy Latin Syntax and Construing* (Longman), composed of selections from Edward the Sixth's Grammar, and extracts from Justin and Cæsar, with the words to be looked out in the Dictionary sometimes interlined. We see no want supplied by such a book.—Nearly the same may be said of *The First Book of Milton's "Paradise Lost,"—with a Prose Translation or Paraphrase, the Parsing of the more difficult Words, Specimens of Analysis, and numerous Illustrative Notes*, by Rev. J. Hunter, M.A. (Longman).—We also question the necessity of *The Life and Travels of St. Paul*, by W. M. Leod (Longman); but if there be any need of such a publication, this may be safely recommended for the care, accuracy and completeness with which it is got up.—A contrast in these respects is presented by *The Illustrated History of England*, by T. & F. Bullock (Simpkin), both text and illustrations being poor and slovenly.—*Lingua Anglicana Clavis; or, Rudiments of English Grammar*, originally published by Rev. H. St. John Bullen, A.M.; new edition (sic) by Rev. C. Heycock (Hall, Virtue & Co.), is an attempt to force English Grammar into an accordance with the Latin, which we hold to be a complete blunder. There is, however, much to be learnt from the historical sketch of the English language in the Preface, the explanations of the origin of technical terms, and the frequent references to the Anglo-Saxon. The connexion between modern English, and the languages from which it is derived, is also well pointed out in *A Smaller English Grammar, for the Use of Schools*, by R. G. Latham and Mary Caroline Maberly (Walton & Maberly), though we have failed to discover much that is not to be found in Dr. Latham's Elementary Grammar. If any are in want of examples for practice in the analysis of sentences, they may find an abundance in the *Poetical Reading-Book, with Aids for Grammatical Analysis, Paraphrase, and Criticism*, by J. D. Morell & W. Inne (Hamilton). As an introduction to the intelligent study of our poets, as well as a means of mental discipline, it is highly to be prized.

LIST OF NEW BOOKS.

- Alderson's Orthographical Exercises, revised by Smith, n. ed. 1*s*.
 "An M.P. in Search of a Creed," ed. by S. 10*s*. 6*d*. cl.
 Barbauld's Lessons for Children, new ed. 18*m*o. 2*s*. cl.
 Bidlake's Exercises in Orthography and Derivation, 18*m*o. 1*s*. 6*d*.
 Braddon's The Trail of the Serpent, 7*s*. 6*d*. cl.
 Brown (Rev. J., D.D.) Supplement, Chapter to Life of, by Brown, 2*s*.
 Budgett, the Successful Merchant, Life of, by Arthur, 2*s*. 6*d*.
 Campbell's Louis's Metrical French Grammar, cr. 8*v*o. 2*s*. 6*d*. cl.
 Campbell's One Hundred Voices from Nature, 10*m*o. 4*s*. 6*d*. cl.
 Cornwell's Map-Book for Beginners, 4*s*o. plain, 1*s*. 6*d*.; col. 2*s*. 6*d*.
 Curing's Man as he is, and Woman as she Should Be, 5*s*. 6*d*. cl.
 Dickens's Works, Lib. Edit. Illust. 'Pickwick Papers,' v. 2, 7*s*. 6*d*.
 Dodds's 50 Years' Struggle of Scottish Covenanters, 18*m*o. 4*s*. cl.
 Edwards's Latin Grammar, 8*th* edit. 12*m*o. 2*s*. 6*d*. cl.
 Edwards's The Russians at Home, cr. 8*v*o. 10*s*. 6*d*. cl.
 Evans's The Blood of the Aristocracy, its Origin, 1*s*. 6*d*.
 Foster's History of England for Schools and Families, 6*s*. cl.
 French Treaty and Tariff of 1860, ed. by Leck, cr. 8*v*o. 5*s*. cl.
 Grandineau, Conversations Familiales, 18*th* ed. by Thibaudan, 3*s*.
 Gyll Grange, by Author of 'Headlong Hall,' cr. 8*v*o. 7*s*. 6*d*. cl.
 Gray's New Arithmetical Plan, 12*th* edit. royal 18*m*o. 1*s*. 6*d*. cl.
 Haksrak's Conversational Hindustani Phrases, 32*m*o. 2*s*. 6*d*. cl.

Haines's Manual of Monumental Brasses, 3 vols. 8vo. 21s. cl.
 Harris's Questions on History, 18mo. 1s. 3rd.
 Head of the Family, by Author of 'John Halifax,' 6th ed. 5s. bds.
 Heaton's Threshold of Chemistry, post 8vo. 4s. cl.
 Hestley's Two Sermons preached at Oxford, 8vo. 2s. 3rd.
 Holme's Hymns and Sacred Poetry, 32mo. 1s. cl.
 Household Proverbs, or Tracts for the People, f. 8vo. 1s. 6d. cl.
 Hawthorne's New Zealand, the "Britain of the South," 2 ed. 15s.
 Hutton's Personal Duties & Social Relations, edit. by Son, 7s. 6d.
 Jeff's Grammar of the Greek Language, 3rd edit. 2 vols. 30s. cl.
 Lamont's Seasons with the Sea-Horses, 8vo. 15s. cl.
 Little Ella and the Fire-King, and other Fairy Tales, 2 ed. 3s. 6d.
 Lockhart's Medical Missionary in China, 2nd edit. 8vo. 15s. cl.
 Macdonald's Introduction to the Pentateuch, 2 vols. 8vo. 21s.
 Massey's Eton Latin Grammar, Aconis, 8vo. by Carey, n. ed. 2s.
 Miller's Hints on Insanity, f. 8vo. 2s. 6d. cl.
 Mill's Life of a Foxhound, 2nd edit. 8vo. 5s. cl.
 Morgan's St. Paul in Britain, cr. 8vo. 4s. cl.
 One of the Family, or the Ladies, edited by Mrs. Grey, 2 vols. 21s.
 Parlor Library, "Gaskell's" Ruth, new edit. f. 8vo. 2s. bds.
 Partridge's Upward and Onward, 3rd edit. cr. 8vo. 4s. cl.
 Pepper's Scientific Amusements and Recreations, f. 8vo. 1s. 6d.
 Poetry for School and Home, edited by Shorter, 18mo. 1s. 6d. cl.
 Poix-Tyrel's Grammar of Household Words, Eng. & French, 4s. 6d.
 PUNCH, Re-issue, Monthly Series, Vol. 1, 4to. 5s. bds.; Bi-Monthly Series, Vol. 1, 4to. 6s. cl.
 Rhind's Six Days of Creation, 4th ed. oblong 8vo. 3s. 6d. cl.
 Scott's Hand-book Dictionary for Militia and Volunteers, 3s. 6d.
 Selected Tales of the Genii, 2nd edit. edited by Whately, 5s. cl.
 Sellon's Abridgement of the Holy Scriptures, new edit. 1s. 6d. cl.
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 Smyth's Moraines with Mammas, Gospel Series, f. 8vo. 5s. cl.
 Two Cosmos, The, 2nd edit. cr. 8vo. 10s. 6d. cl.
 Watson (Joshua), Memoir of, edit. by Churton, f. 8vo. 15s. cl.
 White's Catechism, Exercises, &c. of the Apostles, 1s. cl.
 Wood's Illustrated Natural History, new edit. f. 8vo. 6s. cl.
 Yates's After Office Hours, f. 8vo. 2s. bds.
 Young's Course of Elementary Mathematics, 8vo. 12s. cl.

WINTER CLOUD.

O nameless Fear, which I would fain condemn!
 The swarthy wood-marge, skeleton'd with morn
 Driv'n by a sharp north-east on bough and stem;
 The broad white moor, and sable stream below
 Blurr'd with grey smoke-wreaths wandering to and
 fro;

That monstrous cloud pressing the night on them,
 Cloud without shape or colour, drooping slow
 Down all the sky, and chill sleet for its hem;
 —Such shapes of earth and time have I not watch'd
 In other years: why now my spirit sinks,
 Like captive who should hear, in helpless links,
 Some gate of horror stealthily unwatch'd,
 Who shows me? but Calamity methinks
 Is creeping nigh, her cruel plot being hatch'd.

W. A.

INTERNATIONAL EXHIBITION OF 1862.

THE International Exhibition of the Products of Industry and Art for 1862 is now fairly afloat. The Charter has been issued by the Queen. The Commissioners have adopted a plan, and advertised for tenders. The guarantee deed is in rapid process of signature; and so soon as this is completed, the Bank of England will be prepared to make the necessary advances of funds. A Correspondent of one of the morning papers, without having taken the trouble of reading the Charter, complains that the buildings required for the Exhibition are to be of a permanent character. It is obvious that some portion of the structure must be built of brick, that material being—as Manchester proved—essential to the preservation of pictures: this portion, therefore, must be built with as much care and solidity as though it were to be permanent. But this is all. The words of the Charter are quite conclusive: "That the Commissioners shall cause a sum, not exceeding fifty thousand pounds, to be expended on buildings of a permanent character." If this paragraph should not satisfy the alarmist, further on he may read, in the same official document, that Her Majesty "does will and ordain that so soon as conveniently may be after the closing or abandonment of the Exhibition, our Commissioners shall sell, dispose of, or convert into money, all property and effects belonging to them which can be so sold and converted, particularly all the buildings erected by them for the purposes of the undertaking, save and except the permanent building" before alluded to. Now that the country is fairly committed to this splendid enterprise, we should be glad to see the Guarantee Fund increased to half a million.

The following letter has been received by Sir Thomas Phillips, Chairman of the Council of the Society of Arts:—

"Council Office, Feb. 20, 1861.

"Sir,—I am directed to acknowledge the receipt of Mr. Foster's letter of the 16th of February, inclosing the Charter which has been granted to Earl Granville, K.G., the Marquis of Chandos, Mr. Thomas Baring, M.P., Mr. C. Wentworth Dilke, and Mr. Thomas Fairbairn, incorporating them as

the Commissioners for the Exhibition of 1862. The Commissioners, on the 22nd of November last, agreed to act, after a guarantee had been promised, to such an extent as to show a strong opinion in the public mind that the time for holding a second International Exhibition had arrived; after the guarantors had expressed an opinion that the absolute control of the undertaking ought to be intrusted to five gentlemen, named by them; and after the Commissioners of the Exhibition of 1851 had intimated their approval of the project, and their confidence in the proposed mode of management, and had promised their support and assistance; the Commissioners, therefore, gladly accept a Charter which conveys to them Her Majesty's gracious assurance that she is earnestly desirous to promote the holding of an International Exhibition of Industry and Art in the year 1862, and that she is pleased to sanction the proposed arrangements. The powers conveyed by the Charter will, however, be practically inoperative until the Deed of Guarantee has been executed. When this has been done, the Bank of England has agreed to advance the necessary loan of money on liberal terms. The Commissioners, therefore, desire me to request that you will represent to the Council the necessity of having the deed signed as soon as possible. The Commissioners, unwilling to lose valuable time, have during the interval required for the preparation of the requisite legal powers, taken such provisional steps as their position permitted. The most pressing point was the building required for the Exhibition. In 1850, notwithstanding the possession of considerable funds, and the assistance of the most eminent architects and engineers, seven months elapsed before a design was adopted. The Commissioners therefore felt that if they postponed the consideration of this subject until they were a legally constituted body, the cost of the building would be greatly increased, and a serious risk incurred of its non-completion by the appointed time. The arrangements made by the Society of Arts, when negotiating for a site on the estate of the Commissioners of 1851, and their announcement that the Exhibition was to include pictures, a branch of Art not exhibited on the former occasion, rendered it necessary to contemplate the erection of a building in some parts of a more substantial character than that of 1851. A plan was submitted to the Commissioners by Capt. Fowke, R.E., who had been employed by Her Majesty's Government, in the British Department of the Paris Exhibition of 1855. This design was adapted to the proposed site, and was intended to meet the practical defects which experience had shown to exist both in the buildings in Hyde Park and in the Champs Élysées. It appeared well adapted for the required purposes, and its principal features were of a striking character, and likely to form an attractive part of the Exhibition. The Commissioners submitted the design to the competition of ten eminent contractors, four of whom took out the quantities. Three tenders (one a joint one from two of the contractors invited) were sent in on the day named in the invitation, but all were greatly in excess of the amount which the Commissioners could prudently spend, with a due regard to the interests of the guarantors. The Commissioners have, therefore, had under their consideration, modifications of the plan, which, without destroying its merits, would materially reduce its cost. The Commissioners having learnt that the French Government had applied, on the 3rd of November last, to the Foreign Office, to know whether it was intended to hold an International Exhibition in England in 1862, entered into private communication with that Government, from whom they have received satisfactory assurances of support, accompanied by a statement that it had been the intention of the Emperor to hold an International Exhibition in Paris in 1862, had the project not been entertained in England. The Commissioners also requested the Duke of Newcastle, the Secretary of State for the Colonies, to announce the design entertained of holding an Exhibition, and the intention of the promoters to apply to the Crown for a Charter; and the Commissioners have been informed that his Grace has addressed a communication to that effect to all the

Governors of Her Majesty's Colonies. The Commissioners have had under their consideration the revision of the rules laid down in 1851, respecting the award of prizes, the constitution of juries, the affixing of prices, the distribution of space, the mode of classification, and also the organization of the additional department of the Fine Arts. When, therefore, the Guarantee Deed has been executed, the Commissioners hope to be able to proceed at once with the construction of the buildings, and to announce the rules and regulations for the arrangement of the Exhibition. I have, &c.,

"F. R. SANDFORD."

Mr. Sandford, who signs this communication, is a gentleman in the Privy Council Office, whose services have been provisionally placed at the disposal of the Commissioners by the Government. It is probable that Mr. Sandford will be appointed Secretary to the Commission.

The scheme is now before the public, and as many questions raised by former Exhibitions or suggested by the peculiarities of the one about to take place are manifestly open to debate, we shall from time to time avail ourselves of our character of public writers to discuss these controverted points. We begin to-day with a question which lies at the threshold.

Points for Consideration.

I. MODERN PICTURES.

WHAT is Modern Art? When does the period of the Old Masters close, and that of the Modern begin? These questions can be left no longer to the definition of pedants and the fancies of catalogue compilers. The gathering of 1862 is close upon us, and as we have determined to admit Modern Art into the great collection, the question of what is a modern picture or statue must be resolved by the rough tests of practical men. Of course there are various opinions. Some incline to take the date at so recent a period as that now current,—at least, that when the act of incorporation for the Commissioners was signed by Her Majesty. Others would decide for a time which shall just include Turner and his works of ten years ago. A third class are urgent for the beginning of the century, averring that almost all our modern, that is, contemporaneous, painters were alive then, and that this point will include far more pictures than people will look at, or, unless the Commissioners exercise a rigid system of selection—a very delicate thing when we consider the proportions of the space to be awarded to different countries,—more, by far, than any building like that proposed will hold. The foundation of the Royal Academy, in 1768, seems to others a date characterized by the forth-budding of English Art, in a concrete form at any rate. A more liberal opinion proposes to go back to the last century's beginning, alleging, not without a share of apparent truth, that then was the real time for the peculiar vitality of really modern Art to develop itself, in however small a manner; and include amongst the foreign artists, Watteau, Lancret, Van der Werff, Weenix, Gerard de Lairesse, Mieris, Boucher, Louis Boullogne, Cazes, Fra J. Juncosa, the Spanish monk, Louis Laguerre, Subleyras, Sebastian and Marco Ricci, Bustamante and Canaletti. Even Kneller and Thornhill, as English painters, might then come in.

The Great French Exhibition of 1855 had a very limited range of time, the eighteenth article of its conditions stating:—"L'Exposition est ouverte aux productions des artistes français et étrangers, vivants au 22 Juin, 1853, date de décret constitutif de l'Exposition des Beaux-Arts." The Manchester collection of Art-Treasures, the only other analogous example to that proposed, included both ancient and modern works of Art, and in many cases the line between was quite invisible,—for instance, Gainsborough appeared amongst the Marquis of Hertford's contributions as the former, and in the side galleries as the latter. Generally, moreover, the boundary of demarcation was indefinite, for anything we could discover in the arrangements of that wonderful collection. Here are two extreme cases, neither of which can well be limited on the approaching occasion. To adhere to the first would please nobody,—least of all, the

French, whose school of Art has not yet recovered the loss of those who were amongst its brightest ornaments, Delaroche, Ary Scheffer and Decamps; nor should we be satisfied with any rule which would exclude Turner, Leslie, Etty, Constable, Wilkie, Stothard, David Cox, and many other honourable names. The Germans can ill afford to be unrepresented by the works of some of those whom the last decade has taken from them. There is another and seemingly to us very conclusive objection to limiting the terms of reception to works of living artists, this is, that by that restriction the mass of examples will be such as have been exhibited within a time in the memory of most amongst us. We may at once say that this is an inadmissible proposition.

It will be well to consider what we should gain by going so far back as the beginning of the last century,—what great names would be lost if we draw the line at one hundred years from the present. With a view to the decision of this point, we have drawn up a list of the artists of repute who were alive within the first six decades of the eighteenth century. Subject, as such a thing must needfully be, to much correction, many reservations and extensions, we append it, together with the dates of the death of each artist:—Schalcken, 1706; Fra J. Juncosa, 1708; Lairesse, 1711; Van Oost, 1713; Van den Bosche, 1715; Columbel, 1717; Toornvliet, 1719; Jouvenet, 1717; Weenix, 1719; Van der Leepe, 1720; Watteau, 1721; Laguerre, 1721; Van der Werf, 1722; Parnell, 1722; Segalla, 1720; Esteban Marquez, 1720; Paolo Paganini, 1716; Van Boonen, 1729; Boujais, 1730; M. Carre, 1728; Antony Dieu, 1727; Tavernier, 1725; Miguel Serra, 1728; Marco Ricci, 1730; Valdez, 1724; F. de Troy, 1730; Coppel, 1735; Pater, 1736; Sebastian Ricci, 1734; Victor Janssens, 1739; Van Falens, 1733; Vanderstays, 1736; Rademacker, 1735; Karel de Moor, 1738; Nicholas Belle, 1734; Vivien, 1735; Boullongue, 1734; P. F. Cavazza, 1733; Tavella, 1738; Halle, 1736; Felix Troya, 1731; Netscher, 1732; Le Blond, 1741; Dahl, 1743; Denner, 1747; Van Hysum, 1749; Lancret, 1745; Mieris, 1747; Van Orley, 1746; Vanloo, 1746; Verkolje, 1746; Voorhout, 1749; Wigman, 1741; Van Bloemen, 1740; Van Eynden, 1742; Breydel, 1744; Moucheron, 1744; Van der Myn, 1741; Rachel Ruysch, 1750; Roepel, 1748; Von Hamilton, 1750; Kupetzky, 1740; Reiner, 1743; Chodowiecki, 1740; Rugendas, 1742; Beich, 1748; Deportes, 1748; Ravesteyn, 1750; Resani, 1740; Lagillière, 1746; Serin, 1750; Rigaud, 1743; Subleyras, 1749; Llorente, 1757; Gutierrez, 1760; Pannini, 1758; Amigoni, 1752; De Wit, 1754; Limborch, 1753; Horemans, 1759; Menendez, 1752; Michau, 1755; Van Bredael, 1750; Snyers, 1752; Philip Vandyck, 1752; Vierria, 1752; Ferg, 1750; Thiele, 1752; Cazes, 1754; J. B. Oudry, 1755.

These are most of the men of any note within the period named. It will be seen that we can spare the majority, and few but exhibit more claim on the old than the modern schools.

Our own proposal is to draw the line at just one hundred years before the opening of the Exhibition; that is to say, in the year 1762. First of all, this date would allow us to include the man who stands foremost in the English School as a national characterizer, Hogarth, to omit whom in a collection of artistic worthies would be unpardonable. Maybe some means could be found, under the altered circumstances of Sir John Soane's Museum, to allow the collection of pictures therein by this artist to be included in the forthcoming gathering, so that, for the first time, a tolerably complete remembrance of the great humourist's pictures may occur. Hogarth died in 1764; the Royal Academy being founded in 1768, will nearly complete its century with the date proposed; and we shall have truly a century of Art, which shall include all countries. With regard to England, it will be seen from our list what a state Art was in before the time of Hogarth: not a painter of repute, except Kneller and Thornhill, existed amongst us. After the date suggested the artists of all countries are more numerous and better known. Compe, 1761; Querfurt, 1761; Siebold, 1768; Deshayes, 1765; Giov. Servandoni, 1766; Cana-

letti, 1768; Fran. Monti, 1768; Vanloo, 1765; Tiepolo, 1770; Chardin, 1779; Dietrich, 1774; Beschey, 1776; Raphael Mengs, 1774; Natoire, 1775; Piranesi, 1779; Boucher, 1768; Hudson, 1779; Collet, 1780; Pompeo Battoni, 1787; J. Vernet, 1786; La Farque, 1782; Barret, 1784; Tischbein, 1789; Gessner, 1788; Restout, 1787; Drouais, 1788; Leprince, 1781; Gainsborough, 1788; Clevely, 1786; R. Wilson, 1782; Zucharelli, 1788; David Allan, 1796; Reynolds, 1792; John Cozens, 1799; Schouman, 1792; Ouwater, (Eser, 1799; Rode, 1797; Schütz, 1791; Guardi, 1793; Cavallucci, 1795; Bayen, 1795.

We begin the present century with Barry, 1806; Hoppner, 1810; Morland, 1804; Girtin, 1802; Romney, 1802; Paul Sandby, 1809; G. Stubbs, 1806; Greuze, 1805; Van Os, 1808; Knoller, 1804; Belle, 1806; Boissieu, 1810; Vien, 1809; Regnault, 1809; Doyen, 1806; Frangouard, 1807; Huet, 1810; Legréne, 1805; Poussin-Lavallée, 1805; Selma, 1810; Hubert Robert, 1808; W. Bird, 1819; Copley, 1815; Harlowe, 1820; Denys, 1813; Hennequin, 1815; Houel, 1813; Lacour, 1814; Vincent, 1816; Dolling, 1817; Crome, 1824; W. Blake, 1828; Bonington, 1828; Cosway, 1821; Rowlandson, 1827; Bonnemaison, 1828; Hese, 1824; Lens, 1822; Ommeganck, 1826; David, 1825; Géricault, 1824; Lelie, 1820; Lemonnier, 1824; Leprince, 1826; Seydelmann, 1829; Fuseli, 1825; Gilbert Stuart, 1828; Beechey, 1830; Constable, 1837; Daniel, 1837; Hilton, 1839; Jackson, 1831; Reinagle, 1834; Lawrence, 1830; Robson, 1833; Stothard, 1834; Antoine Vernet, 1836; Paclinck, 1839; Pinelli, 1835; Von Holst, 1844; Briggs, 1844; Calcott, 1844; Geo. Chambers, 1840; Luke Clennel, 1840; Collins, 1847; Etty, 1845; Hallécy, 1842; Haydon, 1846; Geddes, 1844; Wilkie, 1841; Barrett, 1842; Varley, 1849; Müller, 1845; Dewint, 1849; Turner, 1854; Leslie, 1859; Prout, 1854; Nesfield, 1851; Chantrey, 1854; Canova, Flaxman, Schwanthaler, Thorwaldsen, Leopold Robert, and many more of note, have been lost to us within this period.

Our proposition, therefore, is to take the date for reception of pictures by artists who were living a century ago, and include all those of our contemporaries. How many of the illustrious list of Continental artists are unknown in England, but by name! There are many in the following, who, with a certain fame, are quite unknown by their works amongst us:—Carderera, Clavé, Juan de Ribera, Lopez, Pagnucci, Guérin, Léon Coignet, Lafond, Abel de Pujol, Victor Adam, Alaux, Bakhuysen, Baugniat, Van den Berg, Roer, Bree, Yvon, Bonneville, Bonheur, Delacroix, Meissonier, Plassan, Robert Fleury, Daubigny, Biard, Hersent, Guinet, Gros, St. Jean, Picot, Ingres, Picou, Heim, Lecoigne, Schopin, Signol, Cavalier, Dantan, Desbours, Despritz, Duret, Rietschel, Hübner, Rauch, Lafage, Zeim, Veyrassart, Couture, Comte, Müller (de Paris), Leys, Gerard, Navez, Raffet, Bida, Philipps, Rousseau, Brion, Cabanel, Chavet, Frère, Court, Debay, Alfred de Dreux, Etex, Flandrin, Pradier, Grandville, Overbeck, Schnorr, Cornelius, Schadow, Bendemann, Weit, Hess-Kiss, Haman, Hébert. Many of these are sculptors, casts of whose works would be highly desirable; some are fresco painters, who have executed few or no removable pictures,—photographs and engravings will be acceptable doubtless to supply the unavoidable want. The best thing will be to get a complete, well-considered selection from each country's contribution, so that each great painter may be fairly represented.

STATE PAPERS OF QUEEN MARY.

Lord Palmerston, with his usual good sense, has said the right thing and done the right thing. He has declared that Mr. Turnbull is disqualified—not as a Roman Catholic, but as an individual fanatic; and, in deference to the public judgment, his resignation has been accepted. It is and has been a question of personal unfitness. Those who object to Mr. W. B. Turnbull's employment on the State Papers of Queen Mary and Queen Elizabeth, suggest that, being a professed convert from the national faith, a literary admirer of the Jesuits, an apologist of convicted traitors, and a noisy

denouncer of the Reformation, he might not always transcribe or translate his originals with the candour of one less bound by fanatical ties to a foreign policy and a foreign Church. In this suggestion there was no dishonour, and there ought to have been no offence. Men's characters and opinions must unfit them for certain tasks. It is no libel to say that Dr. Cullen is not a proper person to be made Archbishop of Canterbury, or Major Reilly Commander-in-Chief, or Senator Toombs President of the United States, or Garibaldi Pope of Rome. Nor was there necessarily any offence in saying that a person might have so much zeal for a particular set of views as to disqualify him for a work demanding above all things temperance, philosophy and moderation. This is no question of religious toleration. If it were, our readers would know on which side to look for the *Athenæum*; but to talk of religion, and liberty, and toleration in such a case is an abuse of words. We are not aware that any respectable Roman Catholic considers himself aggrieved or his religion threatened by the retirement of Mr. Turnbull from a duty for which his personal peculiarities render him unfit. Sir George Bowyer is silent. Cardinal Wiseman makes no sign. Our Roman Catholic brethren are not crazed; and, unless we are wrong, Mr. Turnbull's fanaticism and exaggeration are more offensive to them than to men separated from him by a difference of belief. There would be no intolerance in Count Cavour refusing to appoint Franzoni to edit the Sardinian State Papers for the last ten years; or in Cardinal Antonelli neglecting to secure the services of Signor Mazzini in shaping for future use the secret papers of the Vatican. Omar might be a highly honourable man, though, with his peculiar notions about books, an unsafe Librarian for the British Museum. Mr. Turnbull's views of the national events in Mary's reign and Elizabeth's reign, are as fanatical as those of Omar with regard to the Koran; and the public who do not share his superstitions and delusions have no confidence that he would have done his very delicate work in good faith. This doubt, moreover, of his literary honesty, heretofore inferential only, has now acquired positive force by his own act and under his own hand. A few days ago we wrote:—

"Mr. Turnbull retires from the task of writing, officially, the History of Religion in England under Queen Mary. There will now be peace in the Record Office, and among the six thousand of the Protestant Alliance and of the Scottish Reformation Society. Mr. Turnbull has completed a volume of his 'Calendar'; it is not badly done,—but what is the use of printing books at the public expense which are condemned beforehand by the public voice?"

For a purpose of his own, Mr. Turnbull quotes a part of this very brief and not very hostile remark, stigmatizing it as a "mendacious assertion." We shall not stop to bandy words with Mr. Turnbull. We do not care to convince him that the Calendars of State Papers, now in course of publication by the Master of the Rolls, constitute a new history of England; indeed, the very best history of any country ever written.

We may, however, take the liberty of telling Lord Shaftesbury that the history of Queen Mary's reign is that of her foreign relations,—and that her foreign papers, her Spanish and Imperial despatches, mainly refer to the religious movement in England and to the means adopted for its suppression. Of course we know that Mr. Turnbull was not formally engaged at the Records to write history, any more than Lord Clyde was sent to India commissioned to make history. But Mr. Turnbull, when he transcribes a letter from the Council to the Governor of Boulogne, is, in effect, and in the spirit of his commission, writing history, as much as Lord Clyde is making it when he bursts through the gates of Lucknow. No one could, or would, dispute an assertion that Mr. Bruce is writing, officially, in his Calendars, a new history of the Civil War; or that Mr. Sainsbury is doing the same great service for the English Plantations. Least of all, will the Master of the Rolls or the Lords of the Treasury dispute such an assertion. Had we said, under other circumstances, that Mr. Turnbull's Calendar was the very best History of England under the reign of Edward the Sixth ever printed, he would

have accepted that statement as a critical and faithful description of his work in substance and in spirit. We were, therefore, as Lord Shaftesbury will see on reference and reflection, literally correct in saying that Mr. Turnbull, had he not retired before the popular storm, would have found himself engaged in writing the History of Religion in England during the reign of Queen Mary.

All her correspondence with her foreign allies of Rome, Valladolid and Vienna, with Cardinals, Emperors and Popes, Mr. Turnbull would have had to decipher, to transcribe and to translate. The papers are difficult to read, and once abstracted in the official Calendars, would scarcely ever be again referred to for the general course of events. Would Mr. Turnbull have transcribed these documents faithfully? It is only from himself that we should have accepted as conclusive any proof of his incapacity to quote in good faith a paper under his eyes. But he has given such proof. In the letter written by him to Lord Shaftesbury, and sent next day to the *Times*, part of our paragraph, cited above, re-appears as a quotation, in this form:—

"Mr. Turnbull retires from the task of writing officially the History of Religion in England under Queen Mary. There will now be peace in the Record-office."

In this version of our words, presented under inverted commas, every imaginable vice of transcription occurs, and we cannot wonder at Lord Shaftesbury's unexampled rebuke of the offender. There is addition. There is suppression. There is distortion. Our words mean one thing, the quotation of them by Mr. Turnbull means another. In copying the two words "Record Office," Mr. Turnbull makes no less than three alterations of the printed text. He adds the hyphen, he suppresses the capital O, and he substitutes a full stop for a comma. The rest of the sentence he omits. Every change introduced into the text alters its meaning. If Lord Shaftesbury took the very strong course of publicly refusing to believe a statement made by Mr. Turnbull till he could himself refer to the very words used in the *Athenæum*, his reference to the original justified his doubt, as his Lordship at once made known to the public in his letter to the *Times*.

EUGENE SCRIBE.

DURING something like half a century the bright and indefatigable dramatic author—who has just died suddenly—filled the stage of Europe; and with works of such variety, in every prose form of composition, as to suggest the presence of a well-spring of perpetual youth in the man who could be so fertile, so buoyant, so ingenious to the last. Instead of our wondering at his having held out so long, the surprise of his having died late or soon, comes like a shock.

Of the story of Scribe's early life,—his parentage and training,—we are not in a case for the moment to speak. Probably, since the year 1815, or thereabouts, the only biography of special interest which could be written of him would be a list of his plays. On many of these it would be interesting to annotate with reference to the changes which have passed over French society during the last marvellous fifty years. In his earlier works will be found traces of the Empire, with its confusion of ranks and families, for the arrangement of which even the first Napoleon's strong will and grasp over organization proved insufficient.—Then came the reigns so fondly looked forward to by the nobles of the Faubourg as periods of blissful rehabilitation for their order, and which proved when they came so unsatisfactory in anything like progress or fulfilment. Their conventionalities, too, will be found reflected in Scribe's "Théâtre"; which, during its first twenty years of production, was principally restricted to pieces of a limited scale and peculiar quality befitting a minor theatre of Paris. Such was the Théâtre de Madame, in spite of its protection from La Duchesse de Berri.—It was not till Louis-Philippe came to the throne that those with Academic honours in view—the quest of which has turned so many a staid French brain,—Scribe ventured on five-act prose plays which were to bring him into comparison with Beaumarchais and other predecessors who had eschewed verse. Of these, the first, and the most famous, perhaps, was 'Bertrand et Raton.'

In this, an amount of sly, political satire was put forth, such as, under the reign of Charles Dix, Scribe knew his world too well to have ventured. There is a group of these heartless comedies, all more or less clever.—From this style the Academician, once set in his seat, passed into those dramas of intrigue and complicated incident by which we have most lately known him. It may be doubted whether anything analogous to these is to be found in any other literature,—whether any other dramatist has ever employed so much power of interweaving into a tissue countless incidents, which never could happen in one and the same history,—and this with such exquisite adroitness and hardihood, that the spectator was enthralled into forgetfulness of the absurdities inherent in the combination. Scribe worked much with collaborators; and, provided that any inexperienced man brought him an idea or a situation (character, of course, in such authorship can go for little), he could find in those sufficient material and suggestion. Then, he had the art of commending the compound and the structure by an ease of style, a common sense—a commonplace, too—of sentiment—a neatness of reply, a use of wit, sparing and never soaring, which went far to reconcile the wildest contradictions.—There was no depressing genius or superiority about him, to stir antagonism among the gifted, or to oppress the thoughtless by too deeply troubling them to think.

One more outline must be added to the above few and rapidly sketched ones of a man whose complete portrait must wait for some future day—in this commemoration of Scribe as a writer for music. His opera-books are many; the verse in all of them is miserably flat and prosaic; the stories of some are excellent,—of one (we mean 'La Juive') incomparable.—In this capacity M. Scribe will go down to posterity as the companion of M.M. Auber and Meyerbeer.

The outward man in society was cheerful, simple and gay,—rarely, if ever, brilliant. The fortune he amassed by his dramatic rights and copyrights must be something very large,—it being understood that, as regarded all matters of gain and profit, he knew how to bargain shrewdly as well as to save discreetly. For better, for worse, however, we see at present no one within or without the precincts of the French theatres in the least qualified to take his place.

OUR WEEKLY GOSSIP.

THE President of the Royal Society has issued cards for two *Soirées* at Burlington House, on Saturdays March the 16th and May the 11th.

We hear that the Queen, having recently ordered a design for a lace founce from the Students of the Female School, was so well pleased with it, that Her Majesty has commissioned Miss Gann, the Superintendent, to obtain a second. This, if successful, is to be publicly exhibited, on the occasion of the Exhibition and Bazaar to be held in aid of the building fund of the school, in the month of June.

The Cathedral Library of Wells has been recently enriched by the addition of three superb volumes of illuminated manuscript, presented by the Rev. Charles St. Barbe Sydenham, of Combe, rector of Brushford, Somersetshire. The volumes, two of which are large folios, consist of the Psalter, originally belonging to the monastery of Hayle, in Gloucestershire, and written in A.D. 1514, by Petri Magii Unoculi, at the expense of Christopher Urswyke, grand almoner and diplomatist, temp. Henry the Seventh; the Homilies of St. Chrysostom on the Gospel of St. Matthew, written in the fifteenth century, with a richly-adorned frontispiece of miniatures and architectural designs, excellently drawn, and illuminated with much care; and the Vulgate, of the date 1320, very beautifully written on vellum, with rubricated initials and ornamental devices, in a capital state of preservation. The presentation of these costly books was made through the Rev. Marcus Church, Prebendary of Wells.

Persons interested in education may now consult, in the Educational Library of the South Kensington

Museum, what is probably not to be found elsewhere in the metropolis—a collection of the elementary education books in use in the United States. They are all handily placed together for consultation.

The Archaeological Association has just settled on its place of meeting for the present year, having accepted an invitation unanimously voted to the Society by the Town Council of Exeter. The projected meeting is supported by the principal inhabitants of that ancient city, and there is ample material in Exeter and its neighbourhood to afford pleasant and instructive occupation for a congress week.

Another friend of the late Mrs. Gore explains how it came to be rumoured that she had been in her unmarried days a Miss Nevinsin; a rumour to which we referred when noticing her death.—"I believe a friend of the late Mrs. Gore has given you a very correct account of her birth and parentage. It is mentioned, however, at the end of the paragraph on the subject in your number of Saturday last, that the family of Nevinsin was not connected with her. This may require a little qualification. Dr. Nevinsin, the physician, married Mrs. Moody, her mother. I knew her well as Miss Moody, when residing with the amiable Doctor in Montagu Square. This connexion with Dr. Nevinsin has led, I see, some of the papers to speak of her as 'Miss Nevinsin' before her marriage."

On the subject of the late Mrs. Piozzi's family, a competent local authority sends the following notes:—

"Gwersyllt School, Wrexham.

"Having had my attention called to a paragraph which appeared in the *Athenæum* of the 2nd inst. relating to the Salusbury family as the author of the 'Records of Denbigh and its Lordship,' printed in 1860, but only issued this month, I beg to state that the charters, surveys, records, &c. from A.D. 1284-90, or since the conquest of Wales, as they appear in the work, together with the pedigrees and mediæval poems, leave no ground for the belief that this family did not, like the rest of the followers of De Lacy, come over from Lancashire, bringing with them the name De Salebury; and therefore, unless some higher and earlier authority, of which I am ignorant, can be produced to prove their alleged Bavarian origin, the 'Records of Denbigh,' &c. fully confirm your Correspondent's suggestion.

"I am, &c. J. WILLIAMS."

An Oxford friend makes an addition to the scanty literary details about Dr. Bandinel already printed in the *Athenæum*:—

"Oxford, Feb. 19, 1860.

"In the notice of Dr. Bandinel, contained in your number for Saturday last, your Correspondent alludes to a Roxburghe volume: this volume was edited solely by the late Dr. Bliss. Dr. Bandinel and Dr. Bliss each promised to present a volume to the Club. Dr. Bliss fulfilled his promise in the volume alluded to, but Dr. Bandinel never carried out his intention. This information I can give on the authority of Dr. Bliss, who named it to me a few months prior to his decease in 1857. In addition to what has been already named, I believe Dr. Bandinel was the compiler of 'Gough's Catalogue,' 4to. 1814, and the Editor of White Kennet's 'Parochial Antiquities,' 2 vols. 4to. 1818. He also wrote a Preface to the edition of Clarendon's 'History of the Rebellion,' published at Oxford in 1826.

"I am, &c., J. G."

We are sorry to hear of the sudden death of Francis Danby,—Associate of the Royal Academy,—England's most distinguished landscape painter of the romantic school. We shall offer some details of his artistic career next week.

Mrs. S. C. Hall is about to undertake the duty of editing a new magazine, to be called the *St. James's*. A passage from the prospectus will explain the objects to be kept in view and the subjects to be excluded:—"In this magazine, neither religious nor political discussion will have any place; although I trust there will be a full consciousness of the power that is delegated to every author to advance, with due humility, the

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true interests of both; bearing in mind that every printed word becomes a planted seed that must spring up—a weed or flower; and that pure religion and political progress may be advocated indirectly, where to do so directly would be apart from an appointed office and an allotted purpose. Due attention will be paid to the lessons that are continually taught by science for the promotion of health, order and social good; taste will be regarded as the handmaid of virtue, whose efforts may be equally beneficial in the parlour and the boudoir, either where means are restricted or resources unlimited; and while we seek to interest by agreeable and instructive fiction, adequate regard will be had to the importance of newly-discovered or newly-developed facts; and, above all, generous sympathies will be excited to advance the loftier aims and holier objects of humanity."

A letter received by Lord Vernon from Pietro Fraticelli, of Florence, of the 13th, states that his new storico-critico work, the 'Life of Dante,' will appear in about a fortnight. It will be enriched with copies of all the documents which the author has been able to collect in reference to the poet and his affairs.

The Accademia della Crusca have commenced printing at the presses of the Tipografia Galileiana their new Vocabolario. The Accademico Fraticelli has been entrusted by his colleagues with its supervision.

The admirers of Humboldt will soon have an opportunity of acquiring *souvenirs* of that philosopher. Mr. Henry Stephens, who, as we recently informed our readers, purchased the Baron's library, purposes selling it by auction; and as the library is of a miscellaneous character, comprising rare, stately and costly folios and quartos, as well as unimportant octavos, it will be within the means of the majority of book collectors to purchase, if so inclined, a memorial of the great physicist's library. This consists of about 12,000 works, many of which are enriched by copious notes in Humboldt's handwriting. These occupy the blank leaves at the beginning and end of the volumes; and where the blank pages proved insufficient, slips of paper were used, which are interspersed through the volumes. Humboldt had a great objection to defacing books by scribbling on the margins of the pages. It will of course be a matter of regret to purchasers that the philosopher's autograph is absent, but in its place will frequently be found that of the donors of many of the works. Probably, the most valuable work in the collection is a copy of the 'Chalcographie du Louvre,' in 84 volumes, containing about 5,000 engravings. This was presented to Humboldt by Louis-Philippe. There is also a large and valuable collection of maps.

The Committee of the Luther monument at Worms have just published their fourth yearly report, which gives information that two statues out of the twelve which this grand monumental work will comprise, Luther and Wycliffe, have been completed by Prof. Rietschel's hand; they have been sent for casting to the Einsiedel Art-foundry, at Lauchhammer, in the Prussian province of Saxony. The completion of three other statues of the early Reformers, destined for the corners of the pedestal, have been promised in the course of this year. The expense of the monument has been estimated at 200,000 florins, of which 151,000 florins have been collected. It is interesting to see from what parts of the world some of the contributions have come. From Denmark, 4,705 florins have been sent, including Iceland; from Belgium, 30 florins; from France, 1,827 florins; from England, 116 florins (but we must remark, that the result of the collection of the English Committee, formed under the patronage of Her Majesty, the Prince Consort, the Archbishop of Canterbury, and other influential persons, is not known yet, and, at all events, not included in the above report); from Italy, 686 florins; from the Netherlands, 1,144 florins; from Russia, 15,067 florins; from Sweden and Norway, 5,367 florins; from Switzerland, 408 florins; from Spain, 12 florins; from Turkey, 27 florins; from the United States, 144 florins; from South America, including Rio de Janeiro with 1,561 florins, 1,656 florins. In all, 31,195 florins of foreign contributions.

A disciple of the musical art, Pastor Orthieb, who met with a melancholy death at Stuttgart, deserves to be mentioned here, as one of the first theoretical musicians and best composers of sacred music of the present time in Germany. He lived on the "high Alp" in Suabia, in the romantic rock of Drackenstein, with *Divina Musica* as sole companion. He had been missed for several weeks, to the dismay of his friends, and now his body has been found in the so-called upper lake of the royal pleasure-grounds, behind the castle. Not well acquainted with the locality, he was walking there on a foggy evening, and probably tried to cross a wooden bridge, which, however, leads only to the middle of the lake, and ends in some steps, which at the time were covered with ice. This accounts easily for the accident, which created sad consternation among his friends and the public in general. He was the founder of the musical printing-office, "Zum Haydn" and of the journal for "sacred music" at Stuttgart. A requiem has there been given for him, of his own composition, executed by the Cecillienverein, under the direction of Herr Schutky.

The former pupils of the Alexandrowski Lyceum, at St. Petersburg, have just issued an invitation to subscribe for a monument to the memory of Puschkin, the most popular of Russian poets. There is no doubt that this invitation will meet with a favourable response, and that we shall soon hear of funds for the monument. Its place has already been appointed by the Emperor: it is to be erected in the garden of the Lyceum at Zarskoje-Selo.

The Emperor of the French has contributed 10,000 francs towards a prize which the Academy of Sciences propose offering for the best essay on the question of the 'Reproduction of Bone when Broken, or Crushed by Accidents,' &c.

The Institut National, at Paris, in its Meeting on the 7th instant, awarded the prizes for the theme which it had held out for the year 1861. The task had been a collection of the masterpieces of French prose-writers from the fourteenth to the sixteenth century, accompanied, firstly, by a treatise on the purpose and arrangement of this collection; secondly, by a history of the French language from its beginning to the commencement of the seventeenth century; thirdly, by a grammar of the old French language; fourthly, by literary notes on the authors selected, of an explanatory character, and from a philological point of view. Of three competitors, two received gold medals—their works being judged as able and promising, though not quite coming up to the mark. The great prize was awarded to D. K. Monnard, Professor of the Romanic Languages and Literature at Bonn.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY from Ten till Five.—Admission, 1s.; Catalogue, 6d.

FRENCH GALLERY, 129, Pall Mall.—M. CORDIER'S ETHNOGRAPHICAL GALLERY of SCULPTURE, illustrating the most Prominent Types of the Human Race, OPEN DAILY, from Ten till Five.—Admission, 1s.

ROYAL COLLOSSEUM, Open Daily from Twelve to Four, and from Seven to Ten.—Admission, One Shilling.—The Celebrated Scotch Bell Players, in full Costume, will perform every Evening.—Popular Lectures, Musical Entertainments, Modern Magic, Oxy-Hydrogen Microscope, Dissolving Views, Magnificent Dioramas of Lisbon, London and Paris, &c.—N.B. Dr. Bachhoffner will give his popular LECTURE on ASTRONOMY on Thursday next, at Eight o'clock.

POLYTECHNIC.—MR. RAMSDEN'S NEW MUSICAL ENTERTAINMENT on OLD ENGLISH SONGS and BALLADS, every Evening at Eight.—LECTURES on ASTRONOMY, illustrated by Splendid Diagrams, on Monday, Wednesday, and Saturday, at half-past Two. All the other LECTURES, DISSOLVING VIEWS, &c. continued. The Laboratory is open for Analyses and Students.—NOTICE.—The Institution is OPEN to the INDUSTRIAL CLASSES EVERY SATURDAY EVENING on Payment of SIXPENCE EACH, and the Directors are willing to negotiate with Schools and Religious and other Societies for the admission of numbers on the most liberal terms.

SCIENCE

SOCIETIES.

ROYAL.—Feb. 14.—General Sabine, R.A., Treas. and V.P., in the chair.—A paper was read 'On Magnetic Storms and Earth Currents,' by C. V. Walker, Esq.

GEOLOGICAL.—Feb. 15.—Annual General Meeting.—Leonard Horner, Esq., President, in the

chair.—The Secretary read the Reports of the Council, of the Museum and Library Committee, and of the Auditors. The condition of the Society both as to numbers and finances was stated to be highly satisfactory. The Reports were adopted, and ordered to be printed. The President announced the award of the Wollaston Gold Medal to Prof. Dr. H. G. Bronn, of Heidelberg, Foreign Member of the Society, for his long and successful labours in aiding the progress of geological science in general, and more particularly for the assistance he has afforded to the progress of Paleontology, as evidenced in his 'Index Paleontologicus,' and especially in his work 'On the Laws of the Development of the Organic World.' In the absence of Prof. Bronn, the medal was placed in the hands of Mr. W. J. Hamilton, For. Sec. G. S., who returned thanks on behalf of his distinguished friend the medallist. The President then announced the award of the balance of the proceeds of the Wollaston Donation Fund to M. A. Daurée, of Strasburg, to aid in the prosecution of synthetic experiments similar to those of which he has recently given an account, and which he has intimated his intention of continuing, with the object of throwing light upon metamorphic action. The President read his Anniversary Address, and gave biographical notices of some of the lately-deceased Fellows of the Society, particularly the Rev. Baden Powell, Dr. G. Buist, Lieut.-Gen. Sir H. E. Bunbury, P. J. Martin, Esq., Sir C. Fellows, Prof. J. F. L. Hausmann, &c. The ballot for the Council and Officers was taken, and the following were duly elected for the ensuing year:—President, Leonard Horner, Esq.; Vice-Presidents, Prof. J. Morris, Sir R. I. Murchison, Prof. J. Phillips and G. P. Scrope, Esq., M.P.; Secretaries, Prof. T. H. Huxley and Warington W. Smyth; Foreign Secretary, W. J. Hamilton; Treasurer, J. Prestwich; Council, J. J. Bigsby, M.D., Sir C. Bunbury, Bart, Earl of Enniskillen, W. J. Hamilton, J. D. Hooker, M.D., L. Horner, Prof. T. H. Huxley, J. Lubbock, Sir C. Lyell, E. Meryon, M.D., Prof. W. H. Miller, Prof. J. Morris, Sir R. I. Murchison, R. W. Mynne, Prof. J. Phillips, Major-Gen. Portlock, J. Prestwich, G. P. Scrope, M.P., Warington W. Smyth, T. Sopwith, A. Tylor, Rev. T. Wiltshire, and S. P. Woodward.

ASIATIC.—Feb. 16.—Col. Sykes, M.P., President, in the chair.—E. R. Power, Esq., E. Hamilton, Esq., and R. W. Duggan, Esq., M.D., were elected Resident, and Capt. C. D. Cameron, H.M. Consul at Massowah, with L. Oliphant, Esq., Secretary of Legation at Japan, Non-Resident, Members.—The Secretary gave a discourse on the general architectural distribution of Public Baths in Turkey, the processes of bathing there used, the comparatively moderate temperatures maintained, and the constant presence of water in the hot apartment, whereby a moist atmosphere is permanently engendered; which presents a marked contrast to the system of the so-called "Turkish Bath" now coming so much into use in England.

SOCIETY OF ANTIQUARIES.—Feb. 14.—J. Bruce, Esq., V.P., in the chair.—The Rev. S. Lysons was elected a Fellow.—The Rev. E. Jarvis exhibited a ring found near Eisleben.—Major C. K. Macdonald exhibited two bronze implements and one flint ditto, found in the ancient Egyptian fortification of the Wady Majorah.—B. B. Woodward, Esq., exhibited, by permission of Mr. Colnaghi, a very curious little volume of caricatures, painted on vellum. One of its possessors, to judge from the fly-leaf, had formerly been a Mr. Bacon, A.D. 1681. Sophia Schutz also informs us that it was given her by "her mama" in the year 1773. Who Mr. Bacon and Sophia Schutz were, would be scarcely less difficult and far less interesting to discover than the historical personages who are probably caricatured in the volume.—C. Faulkner, Esq., exhibited various remains, such as a fragment of a cullender and other pottery, iron implements, three arrow-heads, and a coin, found in Northamptonshire and Oxfordshire.—J. J. Howard, Esq., exhibited a very interesting collection of rubbings of bookbindings bearing royal arms. One of these represented the arms of Anne Boleyn, and was from a volume in the Savile Collection, recently sold at

Messrs. Sotheby & Wilkinson's.—F. Slade, Esq., also exhibited, in illustration of this subject, three volumes bearing royal arms; one of them the arms of Edward the Sixth, also found on a volume exhibited by the Secretary.—Mr. Roffway exhibited a portrait (unknown) of a gentleman who appeared to be suffering from an eruption of stellated or rayed brooches, which were found all over his dress.—J. Brent, Esq., Jun., read some remarks on a very interesting collection, then and there exhibited, of remains discovered (some of them by himself) at or near Canterbury. These remarks were also illustrated by drawings.—W. H. Black, Esq., laid before the Society a paper, entitled, 'On the Death and Worldly Circumstances of Hans Holbein the Painter, as disclosed by the Discovery of his Will.' If it should ultimately be determined, on irrefragable evidence, that the testator and "Hans Holbein the Painter" are one and the same individual, the importance of this discovery with reference to the history of Art in England can scarcely be overated; for it goes to prove that Holbein died in November, 1543, instead of in some month unknown of the year 1554. The point is one which ought to be settled now, once for all; and we hope it may be subjected to a searching investigation.

STATISTICAL.—Feb. 19.—C. Jellicoe, Esq. in the chair.—The following paper was read:—'The Effect of the Gold Supplies on the Foreign Exchanges between the United Kingdom and Foreign Countries, and on the Price of Silver,' by Francis Jourdan, Esq. The author commenced by explaining why the ordinary exchange quotations were inefficient as an accurate record of periodic fluctuations until they had been subjected to a corrective process. The term "rate of exchange" expressed the amount of coin receivable in the money of one country against a fixed amount of coin in another, and when the currency in both countries was based upon gold, the quotation was an exact numerical expression of the rate of exchange; but when one country adopted silver and another gold as a legal tender, the recorded rate ceased to be the real rate, for as the price of silver advanced, the monies of those countries having a silver currency would become relatively more valuable than ours, and, as the rate of exchange expressed the quantity of that silver money exchangeable for one pound sterling, the rate would naturally decline, or, in other words, the rate would fall *inversely* as silver rose: hence in recording the fluctuations upon places having a silver currency, it was necessary to consider them as comprised of two parts, one incidental to any alteration in the relative values of gold and silver, the other expressing the real fluctuation in the rate of exchange; and to obtain a true rate, dependent on both metals, it was necessary, when any variation in their relative value had taken place, to eliminate so much of the recorded rate as arose from that cause. Another source of error was variations in the rate of discount, which, in the rates for bills at three months' date, caused apparent fluctuations when no real fluctuation had taken place. The necessity of attention to these points was illustrated by a reference to an elaborate return to Parliament by the Bank of England, recording the rates for bills on Amsterdam, Hamburg and Paris for a series of years, in which there were instances of a considerable fall, apparently, when in reality, from the greater proportionate advance in the price of silver, the rate had virtually risen. The author explained the method adopted to get rid of this disturbing influence, which was, to alter the quoted rates of exchange in the same relative proportion as the fluctuation in the price of silver; thus obtaining a correct view of the real fluctuations that would have occurred during the same period had the price of silver remained constantly at a fixed point. He made this clear by the simple formula $x = \frac{R \cdot a}{S}$, the symbol x representing the average price of silver for any given period, R the quoted rate of exchange during the same time, and S the fixed price of silver. Tables constructed thereon showed the average quoted rates and the computed real rates for Amsterdam, Hamburg and India for a series of years. He next investigated the fluctuations in

the European rates of exchange with reference to the estimated amount of bullion retained in Europe for a series of years, from which it was apparent that some connexion existed between the amount of bullion retained in Europe and the rates of exchange. It was generally supposed that a diminution of our bullion reserve arose from an efflux to other countries, and that by raising the rate of discount, which always brought back bullion, this gold was recovered by an increase of exports; but the author contended that this opinion was to a great extent a fallacy, as would appear by the following reasons:—1. That a partial suspension of business invariably ensued when any stringent measures were adopted by the Bank of England. 2. That a comparison of the estimated amount of bullion retained in Europe with the average amount in the Bank, showed that those totals were independent of each other. And, 3, that recent panics had indicated a simultaneous diminution in the reserves of bullion at all the great centres of commerce. From these cumulative facts, it was clear that an adverse condition of bullion reserves during the years under review was traceable, not so much to the balance of trade being against any one country, as to some universal cause acting simultaneously and sympathetically upon the principal trading communities. The author concluded his essay by some observations on the fluctuations in the price of silver, and exhibited tables showing that the annual average price had risen in the last ten years from 4s. 11½d. per oz. to 5s. 2d. per oz.; and attributed the rise to a depreciation in the value of gold, and not to the increased demand for export to the East; for it appeared, by a comparison of the prices year by year with the exports of silver, that there was no accord between them; in fact, the chief advance in the price of silver had taken place before it was exported in large quantities. The gold supplies from the producing countries in 1860 had been much less than for some years past, but, on the other hand, the Continent appeared to have absorbed more bullion than usual. The average amount of bullion in the Bank of England, in 1860, was 15½ millions, and the average rate of discount 4½ per cent., being in each case about the average of the preceding nine years; and it was shown that a remarkable sympathy existed between the annual average reserves of the Banks of England and France. It was also shown, that in the case of the Bank of England the rate of discount had been constantly maintained *inversely* as the stock of bullion. In the Bank of France the bullion reserve was, on the 10th of January of this year, 14 millions sterling, while the return for the Bank of England gave but little over 12 millions, thus indicating a greater pressure here than in France; as was further proved by the fact, that while the rate of discount at each Bank stood at 7 per cent., the rate in the open market had been lower in Paris than in London. The comparatively favourable position of the Bank of France was, however, counteracted by the undue preponderance of silver in their reserve. The figures which the author had cited with regard to these two Banks appeared to justify the following conclusions:—1. That the proper regulator of the rate of interest was the reserve of bullion; and, 2, that it was not expedient to retain both silver and gold as legal tenders, as in France. And he argued, that if France were to adopt a gold standard, as we had done, and were to make silver a legal tender for small sums only, that currency would largely increase, and the gold thus replaced would naturally flow back to the Bank, by which means all such unhealthy expedients as purchasing gold at a premium, or attempting to restrict the rate of discount, might be safely and for ever discarded.

LINNEAN.—Feb. 7.—Prof. Bell, President, in the chair.—W. Carruthers, Esq. was elected a Fellow.—Dr. Hooker exhibited a specimen of a new species of *Araucaria* (*A. Rulei*, Ferd. Müll.).—A paper was read, 'On the Occurrence of *Festuca ambigua* in the Isle of Wight,' by Alexander G. More Esq.

MEETINGS FOR THE ENSUING WEEK.

Mon. Actuaries 7.—Gompertz's Law of Mortality, Mr. Sprague.
— Royal Academy, 8.—Sculpture, Mr. Westmacott.
— Geographical, 8½.—Instructions to Col. Petherick on taking leave for White Nile; 'Travels in the (Gorilla) Region of West Equatorial Africa,' M. du Chailu.

Tues. Engineers, 8.—Results of Trials of Varieties of Iron Permanent Way, Mr. Fox; 'Pier at Southport, Lancashire,' Mr. Hooper.
— Royal Institution, 8.—Fishes, Prof. Owen.
— Zoological, 8.—Anatomy of British Ducks, and 'Hare and Rabbit,' Dr. Crisp; 'New Starfish, Great Britain,' Dr. Gray.
Wed. Society of Literature, 4.
— Society of Arts, 8.—Hudson's Bay Territories, Mr. Leister.
— Archaeological Association, 8½.—Monuments of Journalism, Mr. Leven.
Thurs. Royal Academy, 8.—Painting, Mr. Hart.
— Philosophical, 8.
— Royal, 8½.—Weights of Human Body and Internal Organs in Sane and Insane, Mr. Boyd; 'Electric Conducting Power of Copper and its Alloys,' Mr. Matthiessen.
— Royal Institution, 8.—Electricity, Prof. Tyndall.
— Antiquaries, 8.
Fri. Royal Institution, 8.—Bunsen and Kirchhoff's Spectrum Observations, Prof. Roscoe.
— Archaeological Institute, 4.—Painted Glass, Mr. Winston; 'Lichfield Cathedral,' Mr. G. Scott; 'Constitutional Tour,' Mr. Westwood.
Sat. Royal Institution, 8.—Inorganic Chemistry, Prof. Frankland.

FINE ARTS

FINE-ART GOSSIP.—On Tuesday last the Royal Academicians met to consider the declining state of their Schools. The subject, as we stated last week, has been for some time painfully before the members, and we suspect that they will have many more meetings, and many more references to Committees, ere the disease will be overcome. At present the only remedy for evils, much to be deplored and not to be concealed, which has occurred to the members, is an increase in the number of Visitors from eight to twelve—so as to insure closer attention and additional variety in the instruction given. On Tuesday evening Mr. Westmacott brought up this recommendation, which was ultimately adopted by the majority. The meeting then adjourned for a week.

Mr. E. M. Ward is advancing rapidly with his picture representing the Ante-room at Whitehall during the last moments of Charles the Second. As this work is likely to make some stir in the Art-world, we may afford some brief description of it, deferring criticism until the time of its exhibition. The scene is a large and lofty saloon, rich in all the characteristic decorations of the time. Over a high mantelpiece stands Vandyke's portrait of the King when a boy, with the huge dog beside him; the wall directly facing us is arched, and open to the vestibule of the staircase, with quaint balustrades and painted ceiling and walls. To the left of the picture, the entrance to the chamber of death, the leaves of a dark and polished wooden door, elaborately carved with arms and mythological subjects, in keeping with the taste of him who dies within them. Upon a few steps, which elevate the level of the one room above the other, stands a Yeoman of the Guard, and a page, bending obsequiously over a salver he has brought with a glass of water. The last a hand (that of Lord Faversham), seen through the opening of the door, has taken. This point connects us with the scene within, the story of which is well known to be that the King, throwing off the hypocritical mask, or assuming at the dying hour a faith he had not lived in, received extreme unction, the wafer stuck in his throat, and a glass of water was demanded to relieve him. Hence the incident at the door. On the original level of the ante-chamber stands a group of bishops, who, repulsed from the bedside, linger without, doubtfully. Kerr is behind, with his mild and intelligent face; Sancroft, timid and time-serving, seems to cringe under the rebuff; while Compton, younger, bolder and more astute, fingers the scanty moustache upon his lip, and is anything but pleased or satisfied. These are in front of the door. By its side, and nearer to us, two female courtiers, patched, rouged, &c., listen eagerly. Attended by her French *soubrette*, an older woman demonstratively swoons. Right in the centre of the foreground, the pet spaniels are being fed by a woman and a page, who do their office grudgingly: one of the dogs has escaped, and with affectionate eagerness rushes towards the inner room, and is hardly caught by the attendant. Roundabout a card-table, placed by the fire, is a group of thoughtless and selfish men and women, unmoved, or only affected to be moved. A gentleman, in his travelling dress and boots, stretches himself outrageously, fatigued with a night's hard riding. Opposite, stands

Barillon, easy, insouciant, heartless, with cane pendant from his wrist, taking snuff, and talking to a lady. St. Evremont stands by the fire. Ascending the staircase is the Duchess of Portsmouth, in tears, preceded by a Chamberlain.

Mr. David Roberts is actively engaged upon his large picture of the Interior of St. Peter's at Rome. The difficulties of getting permission to make any sketch of this portion of the edifice have prevented any satisfactory representation being made. Mr. Roberts, nevertheless, has obtained, through the exertion of powerful influence, some exceptional and limited facilities of making drawings on the spot, which, however unsatisfactory, are, we believe, unprecedented. This artist is also engaged upon a series of views of London, several of which are completed.

Karl Frölich's 'Frolics with Scissors and Pen,' with rhymes translated by Madame de Chatelet, and published by Messrs. Joseph, Myers & Co., is an amusing gallery of black paper scissor-cuttings of all sorts of subjects, executed with considerable skill, in a manner which seems to us only like dancing in fetters; the same skill should and would be preferably employed with a pencil or engraver. As these are, they are but drawings with a pair of scissors,—though what particular merit that instrument possesses, we do not exactly see. To take a friend's likeness with a red-hot poker only shows that a man has a notion of drawing, the honour of which may be shared with the individuals who execute mackerels and willow-pattern plates on the street-pavements, and, at times, are so felicitous with a "moonlight" in chalks that the public seem inclined to demand the artists' admission to the Royal Academy ranks at once, and suspect something wrong in the constitution of the body which pertinaciously ignores their claims.

Messrs. Clayton and Bell have just completed the west window of Hanley Castle Church, near Great Malvern, Worcestershire, which church has been very successfully restored by Mr. Street. The window in question is a memorial of the late Sir Anthony Lechmere, Bart., executed at the cost of his sisters. It is in three lights, illustrating the Last Judgment, in three tiers, extending horizontally across the lights. In the upper tier is a figure of Christ in the centre, with, on either side, groups of angels. Below is shown St. Michael with the flaming sword and the balance, surrounded by angels with trumpets; at the sides are the Apostles, grouped. In the lower tier, the centre place is given to the representation of the general Resurrection; to the right, Paradise, with the Blessed entering its gates; on the left, Hell, with the Condemned starting back from a mass of flames that arise from the floor of their prison, the nature of which is shown by walls bearing rings for chains and an iron portcullis over the gateway. Notwithstanding a slight predominance of cold blue, to a certain extent unavoidable in treating the central theme, this work exhibits some fine phases of colour, and has, as well, much appropriate simplicity of treatment and dramatic points of design. On the whole, it is the best work we have seen from the well-known designers' hands.

The Council of the Art-Union of London propose to set apart the sum of 100*l.* every year for "the cultivation of Fine Art, and the practice of Design as applied to Manufactures," and especially with reference to the schools in connexion with the Department of Science and Art. This sum is to be offered to the pupils of those schools on certain conditions. The Council desire to promote the study of the human and animal forms, considering the freedom and mastery of handling obtainable thereby essential for raising ornamental Art to a high state of perfection. It offers five premiums of 60*l.* each, and ten of 5*l.* each, to be competed for by persons being *bona fide* pupils in any of the Schools of Art in connexion with the above Department. The following are the conditions to be observed by the competitors, and the subjects receivable:—A painting in water-colour, monochrome, of a single human figure or group, partially draped, from life. The same, of a single animal, or group of animals, from life. A drawing, in chalk, of the 'Laocoon' group. A design for a sideboard (10 feet wide). A design for a bookcase (10 feet wide). A design

for a bronze candelabrum (5 feet high, quarter-size). A design for a garden flower-vase (3 feet high, half-size). A majolica dish (15 inches diameter), blue monochrome, the centre subject a head of Her Majesty. A model of a prize cup, to be executed in silver (18 inches high). A model for a clock-case for a mantelshelf. A model for a pedestal for the reduced bust of Clytie or Belvedere Apollo (width of bust 10 inches, height 13 inches, size of base 5 inches diameter). A model for a candlestick for a mantelshelf. A model for a tazza (12 inches diameter), ornamented within in low relief, to be produced in cast-iron or bronze. The drawings or paintings must be, in all cases, the size of the imperial sheet (29½ by 21½ inches), or one-half or one-quarter that size, and are not to be framed. The models must be in wax, plaster or terra-cotta. On or before the 10th of June, each School of Art intending to compete must send to the office of the Art-Union a list of the works about to be submitted, with a certificate from the Head-Master, to the effect that each work is the exclusive production of the pupil whose name is attached to it. The several rewarded works, with the copyright, will become the property of the Art-Union of London; but, if any work should be produced for distribution, a further sum will be paid to the author for superintending its production. No premium will be awarded unless the works sent in competition be, in the opinion of the Council, of sufficient merit and importance. The greatest care will be taken of the several works, but the Council will not hold themselves responsible for any damage or injury they may sustain by fire, accident or otherwise. Works sent in competition for the prizes awarded by the Department of Science and Art will be admissible to compete for the premiums above offered.

MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA, COVENT GARDEN.—Under the Management of Miss Louisa Pyne and Mr. W. Harrison, Sole Lessees.—SPECIAL NOTICE.—Until the termination of the Season, the Performances will commence at Eight o'clock, the Doors opening at Half-past Seven. This arrangement is in accordance with the numerous applications of the Nobility and Gentry at the Box-Office.—The enthusiastic reception 'Le Domino Noir' is honoured with on each succeeding representation, enables the Management, in compliance with the public opinion so universally expressed, to present this celebrated *opéra-comique* of Auber's, supported by Miss Louisa Pyne, the Royal English Opera Company, and the unrivalled Orchestra, to their Patrons every Evening.—On MONDAY, February 25, and during the week, commencing at Eight o'clock, Auber's popular opera, *LE DOMINO NOIR*, the words adapted by H. F. Chorley, Misses Louisa Pyne, Lester, Thirlwall, Huddart, Morrell; Messrs. Henry Haigh, H. Corri, St. Albans and Horncastle. Conductor, Mr. Alfred Mellon.—To conclude with A NEW BALLET DIVERSIFICATION. Mlle. Lamoureux, Madame Pierron, M. Vandriss, and the Corps de Ballet.—In rehearsal, an entirely New Opera, entitled, 'Ruy Blas.' The Music by Howard Glover.

FATHER KEMP'S OLD FOLKS' CONCERT COMPANY, THIRD WEEK, from America, consisting of Thirty Ladies and Gentlemen, in Costumes of One Hundred Years ago.—Enthusiastic reception of Emma J. Nichols, the favourite young American Vocalist.—ST. JAMES'S HALL, Piccadilly, Every Wednesday and Saturday, at Eight.—Morning Performances on Wednesday and Saturday, at Three o'clock.—Admission: Stalls, 3*s.*; Area, 2*s.*; Gallery, 1*s.*

CONCERTS OF THE WEEK.—We must be brief in noticing Monday's *Popular Concert*. The room was crowded; Mendelssohn's *Ottet* was repeated; M. Vieuxtemps played the 'Chaconne' of Bach; and M. Halle Beethoven's Waldstein *Sonata* admirably. The singer was Madame Laura Baxter, who improves steadily and not slowly.

Respecting a chamber-concert given on Tuesday, we ought not to be brief. M. M. Daubert and Klindworth and Mr. Blagrove deserve credit for their courage in bringing to hearing compositions till now little known in England. They were less well advised, we fancy, in having their programmes illustrated in the style chosen. It is perilous work for concert-givers to tell their audiences what the latter are to think, where they are to "sit with animation," where to hang their heads sentimentally; since there is always a chance that original thinkers will be incited to question rather than to assent by such preludings. Here, for instance, we find "a peculiar, not to say morbid, character ascribed to everything" that Chopin wrote.—What! to his Polonaises, to his Waltzes, to his *Scherzi*,—to many of his Mazurkas and Studies! But an indiscriminate epithet comes readier to hand than justice in distinction.—Thus much said, we have to express satisfaction in the

opportunity afforded us of again hearing Chopin's *Sonata* for Pianoforte and Violoncello. There is much in this work to admire. The opening *allegro*, though not devoid of crudity, and more vague than can be admitted, is built on two real subjects. The passages are impassioned, and, if melancholy, not morbid. The *scherzo* is excellent, with a delicious and new melody in the trio. The short *largo*, in its expression and sweetness, may be almost paired against that Canzonet in *z flat* in Beethoven's Posthumous Quartetts which is so dear to violinists of the romantic school. The *finale* is agitated, almost fierce in places, with a distinct subject, too chromatic though that be, and an excellent episode in the major key. It is wrought up with untiring spirit. The *Sonata* was not heard to advantage; and this with no discredit to either executant. But the two pair ill together: Herr Klindworth is too forcible a player, M. Daubert too delicate a one;—thus, the violoncello was throughout overborne by the patent grand pianoforte.

So much cannot be said of Schumann's Trio in *F major*, which no preliminary expostulation will persuade us to accept as a work of real genius. The programme admits that, as regards the ideas, they are, "on account of their originality, less superficially striking" than those of other classical composers;—but to counterbalance this defect, if defect it be, "a passionate yearning," we are bidden to observe, "is embodied throughout the work; and in the two middle movements especially a dream-like sense of somewhat beyond the range of our daily traffic with the world and its trivialities." Now, the opening *allegro* is described by its writer as "*sehr lebhaft*," "very animated" or "vivacious." To our ears there is far more heaviness than vivacity in this movement. Its opening theme is trivial, and its second subject tormented. The leading phrases of the last three movements might have been thrown off on paper by any one capable of writing down notes in bars without much selection or premeditation. In the *adagio* some fancy in the figurative accompaniments is to be admired; but the intention with which phrases so utterly disconnected are brought together, we cannot fathom, save it be a yearning for eccentricity to conceal the want of imagination. Throughout the Trio the ears are vexed by sudden crudities so startling, that a wrong note, more, or less, on the part of any player would never be missed. To sum up—this Trio does not charm us into changing our opinion of Schumann as a man of a confused mind,—meagre invention, and a will somewhat strong and arrogant, who belonged to a period of decadence in instrumental art.

A word must be added in credit of Mr. H. Blagrove's playing of Bach's popular 'Chaconne.' We have never heard him to such advantage.—Another word must be said in warning to Miss Banks, whose progress we have been glad to record. She must beware of the bad habit of dragging her voice from note to note. This we have remarked as on the increase of late,—and advert to it ere it become incurable.

ROYAL ENGLISH OPERA.—'The Black Domino' of M. Auber, produced in Paris in the year 1837, from the moment of its production asserted itself as its composer's masterpiece among his light operas, and has since kept the European stage everywhere save in England. Here it was given in its original form during a brief French opera-season, under Mr. Mitchell's management, with the pleasing Madame Cherton for heroine. An English version was also produced at one of our theatres, then hardly in a plight to present any opera, and the music accordingly suffered.—Thus the best comic work of M. Auber may be said only to have been brought to the hearing of our general public for the first time on Wednesday evening last.—It is not equivalent to dwelling on a thrice-told tale if we call attention to the delicacy, beauty and character of the music,—to the incomparable grace and finish of the entire ball-room scene,—to the vivacity of the second act, wound up by its *finale* of the finest and sprightliest possible quality,—and to the convent music of the third; whether it be the prate of the nuns (like the noise from an aviary of shrill birds), or the canticle behind the scenes,

with its skilful accompaniment of harp and organ. There is nothing in the entire library of operatic music which exceeds this. Our allies, as has been heretofore said, may point to it as their 'Barbier'; and—no offence to the Shade of Beaumarchais.—M. Scribe's book is more ingenious, gay, and full of surprises than the Italianized version of the excellent French comedy. Since its success, the dramatist, naturally tempted to out-do himself, when writing comic opera books, merely succeeded in piling complication on complication, improbability on improbability,—producing dramatized tales which dazzle more than they satisfy, and the interest of which must, perforce, fade out, the trick once discovered.

The opera was better performed than any English comic opera in our recollection.—Miss Louisa Pyne, on whom the work may be said musically to depend, is throughout excellent, singing the music with the sentiment and airiness and counterfeit peasant simplicity demanded. She is cleverly seconded by Miss Thirlwall. Both ladies, too, act agreeably.—Miss Leffler, though not looking old enough, shows dry humour as *Jacintha*. Mr. Haigh, as *Horace*, has fewer opportunities of display for his lovely voice than in other operas; but he speaks and acts better than in any former part,—some breadth and passion being wanted on Wednesday in the convent parlour scene, where he is alone on the stage.—Mr. St. Albyn, as *Don Julian*, is lively and at ease without vulgarity; Mr. Horncastle, duly stiff and irate as the jealous husband,—here metamorphosed into a Hyperborean Prince.—Mr. H. Corri as *Gil Perez* cannot be praised too highly. He is not only equal to any of his prototypes in the part on the French comic stage, but may challenge any living *buffo* singer of any country on this particular occasion.—Come what come may, the materials for real opera are growing up and ripening apace in this country. The orchestra and chorus were delicate, steady, precise and animated.—In short, the opera had been perfectly studied, was performed to a running accompaniment of laughter and applause, and received with every sign of genuine success. It may now, we fancy, for the first time, keep the stage in England, as 'The Crown Diamonds' has done.—The management, however, seems wakefully disposed;—in this wisely. Besides the 'Ruy Blas' of Mr. Howard Glover, announced, we hear of a comic opera by Mr. Balfe, written some years ago for the Surrey Theatre, which is to be retouched for Covent Garden by its composer and by Mr. J. P. Simpson.

STRAND.—'The Cantab' is the name of a new piece, by Mr. T. W. Robertson, which has succeeded better with the audience than the critics. It is, in fact, a farce of the broadest kind, with stage-incidents of the utmost extravagance, yet not of the greatest novelty. For the most part, they have been, indeed, well used, and one would have thought nearly worn out. But there is a strange vitality about certain situations on the boards, however well known. If the audience are moved to laugh at them, they never inquire if they are new. They have the privilege of an old Joe Miller, which may be repeated on any occasion, and not reckoned intrusive, or even be welcomed, perhaps, as an old friend. Here we have, for the fiftieth time, a farce built on the basis of a supposed murder. Charles Cheddar, of Trinity College, Cambridge, has, in a pugilistic contest with a "bargee," left him for dead, and seeks refuge in the house of a sister who has married a magistrate. He is naturally in dread of the husband, and hides himself where he can; and, after feigning to be a deaf porter, disguises himself in the magistrate's own clothes, in order to pass himself off as a pianoforte-tuner, speaking meanwhile broken Italian. On these expedients failing, he retreats by the chimney, and becomes smothered with soot. Mr. W. H. Swanborough was sufficiently lively and active; he contrived to rattle through the part, which was all he had to do.

SADLER'S WELLS.—On Saturday the tragedy of 'King John' was reproduced, with, in some respects, a new cast. Mr. Herman Vezin appeared in the character of *Hubert*, and, in the

scenes connected with *Prince Arthur*, acted with a tenderness which was highly pathetic. Mr. Edmund Phelps made his first essay in the part of *Paulconbridge*, and showed a proper understanding of its meaning; but he lacks weight and energy as yet to give it full and decided expression. Miss Atkinson, as *Constance*, was painfully elaborate, but rhetorical. This is a serious error. Constance is not a stump-orator, but a torrent of passion, and is not at all particular as to her phraseology. Miss Atkinson picks out every word, dwells on it, and pauses before and after it, so as to set it with the fullest effect. In no character is the art of concealing art more needful; but the actress desired to parade it, and thus failed to touch the heart even in the most pathetic speeches. The tragedy has been placed on the stage with care and correctness; the scenery and costumes are properly illustrative; and the stage is at all times fully occupied with the requisite accessories. It was received throughout with applause.

MUSICAL AND DRAMATIC GOSSIP.—Mr. H. Leslie's new cantata, 'Holyrood,' is to be this day performed at the Crystal Palace, with the same cast as at St. James's Hall, one artist excepted.—Miss Banks is to take the part of the *Queen of Scotland*. The work, we are told, will be repeated in London during the spring.

On Tuesday M. Musard gave a Beethoven evening at St. James's Hall.—On Wednesday, a Mendelssohn evening.

We understand that Madame Catherine Hayes intends making a concert and opera tour in Ireland. That the taste for stage-music is spreading beyond the confines of London, there can be no doubt.—The provincial papers continue to register the success of the party to which Miss Fanny Ternan is *prima donna*.

"The Old Folks" just now exhibiting at the St. James's Hall, are a party of Americans, more courageously tuneless than well-tutored, who sing about as well as the Hutchinson Family and the Buckley Serenaders; while some of the party accompany them on instruments, in the same untaught yet not altogether displeasing way. Their voices on the whole are agreeable, and what they attempt is executed with fair precision. Among them is a solo ballad-singer, Miss Nichols, whose voice in its argentine quality (with the advantage of greater sweetness) reminds us of the voice of that thoroughly odd and original actress, Mrs. Barney Williams. Their music is mostly of little value. Their dresses, reported to be one hundred years old, are whimsically antiquated; but we suspect that it might be difficult to prove the dates of some among them. The show is more grotesque than artistic, but may attract idlers to St. James's Hall for awhile by its novelty.

M. Lemmens, who bears a high reputation in France and Belgium as an organist, played for the first time in London on Wednesday, in test of the new organ just finished by Messrs. Gray & Davison for a church at Kensington.—This may be put on record as the first organ performance, in our recollection, with guinea tickets. M. Lemmens confined himself exclusively to his own compositions; of which, and of his playing, we may some day have an opportunity of giving an account.

A series of five musical lectures was commenced on Monday last at the London Institution, by Mr. Pittman—the subject being chiefly opera. The syllabus promises well, though in that of the second lecture an item occurs which is puzzling, "Handel on the stage. His new things now attributed to Gluck." We had fancied that Handel had done with the theatre before Gluck was known in England. 'Deidamia,' his last opera, was given last (according to M. Schelcher) in 1741. It was to commemorate the Duke of Cumberland's victory over the Stuarts at Culloden in 1745 that Gluck's 'Caduta dei Giganti' (an occasional piece) was produced and maltreated at the Haymarket Theatre,—contemporaneously with the success of Handel's War-Oratorio, 'Judas Maccabeus.'—How Mr. Pittman, therefore, will reconcile his theory of attribution with the above dates, we repeat, puzzles us to imagine.—While on the subject of

musical lectures, it may be mentioned here, that Mr. Hullah is retained to give a course at the Royal Institution in the after-Easter season.

The Leipzig journals mention with satisfaction a visit to their town from Signor Marchesi, who, some of our readers may recollect, began his career as a concert-singer in England, and during some years past has been resident in Vienna as a professor of singing.

A Correspondent from Germany announces to us that Herr Ernst, the state of whose health precludes any hope of his being able to resume his profession, is putting the last touches to a stringed quartet, which will be forthwith published at Leipzig.

There is to be a bust of Madame Schroeder-Devrient in the Opera-House at Berlin.

M. Meyerbeer has been composing incidental songs for a new play by Madame Birch-Pfeiffer, 'Der Goldbauer,' which has just been produced in the Prussian capital.

Dramatic rewards fall and fall with a strange caprice. Every one recollects how Jerrold was rewarded for his 'Black-eyed Susan,' which made the fortune of its theatre. The luckless folk who contrive words for music (without which, be it submitted, vocal music would fare badly) have been, till of late, habitually ill-treated, as a matter of course. Herr Castelli, an octogenarian Austrian author, who in his day was sought for to invent for composers, and who now is beginning to publish his Memoirs, tells us, that for the book of 'Die Schweizer Familie'—which, as set by Weigl, made the tour of Germany, we may almost say of Europe,—he received the encouraging sum of eight florins.

Dr. Liszt is in Paris, whence it may be inferred that 'Tannhäuser' is shortly forthcoming.—After long abstinence from public performance, this first of living pianists appeared once more the other day at Weimar, where on the first of this month was held a festival to honour the memory of Schubert.

M. Fechter, whose popularity is on the increase in England, is about to venture a stroke no less bold than playing *Hamlet*—we believe, on Monday week.

MISCELLANEA

Working Classes of Naples.—I feel persuaded that the following notice will be read with pleasure in England, where the working classes have done and are doing much for their material and mental improvement. On the 19th of January some persons of the same class met in Naples, above all other places in the world, to consider the formation of an association to promote and develop, by co-operation of the members, not only instruction and education, but necessary labour. The proposition was unanimously approved of, and a General Council, composed of various sections, was formed, who were charged to watch over the common institution, and especially to provide for the purchase and the management of a workman's journal; to establish a reading-room; to find occupation for labourers; to conduct the correspondence with the workmen's societies in the provinces and abroad; to promote commerce, arts and industry by the purchase of new machinery, the publication of discoveries, &c. It was resolved to establish a workman's "Casina"; and a Council of thirty-six, with a Cashier and a Censor, were appointed. On the face of it, the movement cannot be too highly praised; and every friend of the rising liberties of Italy will bid it God speed. I have been one of those who have always opposed the cant about the Italians being an effete race. Such a phrase was well in the mouth of a despot, or of those mentally indolent persons incapable of exertion themselves, and despairing of it in others; but despite errors, follies, backslidings, there is life in the people,—it is wakening into vigour all around me; and we shall yet live to see a people who have been oppressed by their enemies, and what is worse, sneered at or compassionated by their *soi-disant* friends, become a nation.

TO CORRESPONDENTS.—W. B. M.—C. W. H.—W. D. F.—A. S.—A. E.—J. R.—A.—C. W. H.—M. F.—A. A. C.—C. B.—G. M.—J. G.—A. B.—received.

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